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ABSTRACT

This collection of papers includes: "Martians Invade the Classroom: A Workshop in Language Learning" (Carmine Tabone and Robert Albrecht); "Autonomous Learning through Cinema: One Learner's Memories" (Connie Haham); "Learning a Second Language Through Culture" (Barbara Le Blanc and Joseph Dicks); "Shakespeare for ESL? 'Hamlet' through Imaginative Writing" (Todd Heyden); "Mixed Level Language Class: An Unlikely Formula for Success" (Dennis Sjolie); "Language Learning Through Lies and Fantasies" (Aixa Perez-Prado); "Organic Learning: Crossing the Threshold from Conscious and Unconscious" (Grethe Hooper Hansen); "The Role of Emotions in Language Teaching" (Nuray Luk); "Mental Holography: The Power of Imagery in Communication" (Geri Silk and Marsha Sunshine Norwood); "How to TPR Abstractions: The Critical Role of Imagination" (James Asher and Stephen Silvers); "Adapting to ESL Foreign Language Instruction" (Diane Lapp, Julie Jacobson, James Flood, and Douglas Fisher); "Getting Feedback via Transitional Analysis" (Mario Rinvolucri); "Dual Coding Theory and Reading Poetic Text" (Mark Sadoski); "L2 Learning: Restructuring the Inner World" (Ana Robles); "Using Silence to Make a Point" (John M. Knight); "The Influence of Affective Variables on EFL/ESL Learning and Teaching" (Veronica de Andres); and "Enhancing Acquisition Through Music" (Robert Lake). (Papers contain references.) (SM)

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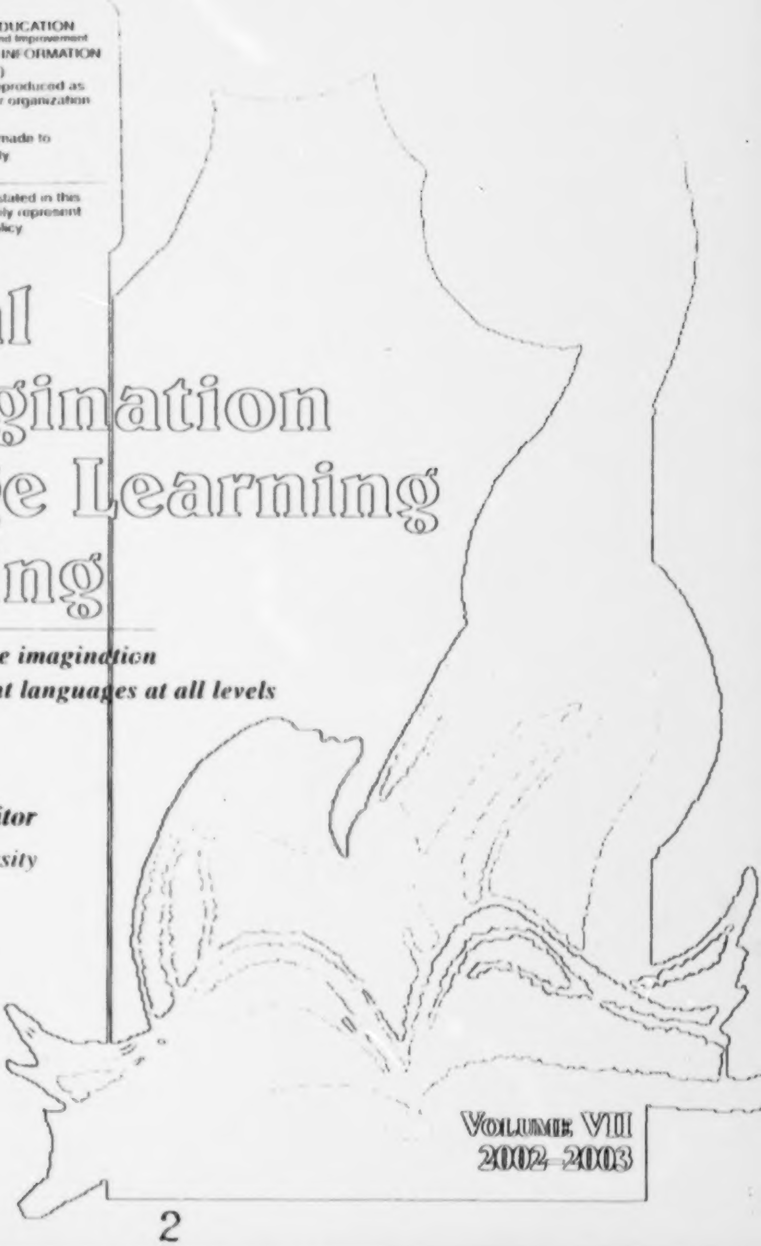
The Journal Of the Imagination In Language Learning And Teaching

A publication dedicated to the role of the imagination
in the acquisition of first and subsequent languages at all levels



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About This Publication

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The 14th Annual Conference on the Role of the Imagination in Language Learning will be sponsored by the Center on April 11, 2003. Although the sessions at that meeting take up the same issues, the *Journal* selects and publishes articles independently of the Conference. Articles from this publication are abstracted in *Linguistics and Language Behavior Abstracts* and *Sociological Abstracts*.

This *Journal* is concerned with the following proposition: Attempts to acquire a language are significantly enhanced by the presence of an activated imagination. Both theoretical and practical articles or proposals for articles that are related to this broad area are welcome and should be addressed to Dr. Clyde Coreil, Editor; *The Journal of the Imagination*; Hepburn Hall, Room 111; New Jersey City University; Jersey City, New Jersey, USA 07305-1597. Dr. Coreil can be reached at Telephone: 201-200-3087. Voice Mail 201-200-3237. E-mail: <rcoreil@njcu.edu>, and <coreil@erols.com>. The fax number for the *Journal* is 201-200-2202 or 201-200-3238. The text of volumes 1-6 is available in its entirety at no charge on our internet website. The site is a major resource for all language instructors and the teachers of instructors. Available are approximately 100 articles on the theory and practice of imaginative methods relevant to all languages and all levels—kindergarten through college.

The major illustrations for Volume VII were drawn by Eric Ianuzi. Since graduating with a degree in fine arts, Eric has been working as an illustrator and photographer. His work has been published in numerous newspapers and magazines, and exhibited in galleries and museums across the country. Currently, he is documenting various waterfalls throughout New York State and continues to paint.

The cover and incidental drawings are by Kalliroi Antoniou, an alumnus. The editors wish to express appreciation to Mr. Ron Bogusz, Director of the Office of Publications and Special Programs at New Jersey City University, who has designed all issues.

This *Journal* is also available in microfiche form ERIC Document Reproductions Service, which is offered in a great many libraries in the USA and abroad. Specific research questions can be directed to the ERIC Clearinghouse of Language and Linguistics; Center for Applied Linguistics; 4646 40th Street, NW; Washington, DC 20016-1859. Telephone 800-276-9834 and e-mail: eric@cal.org. The ERIC Web address is <www.cal.org/ericcll>.

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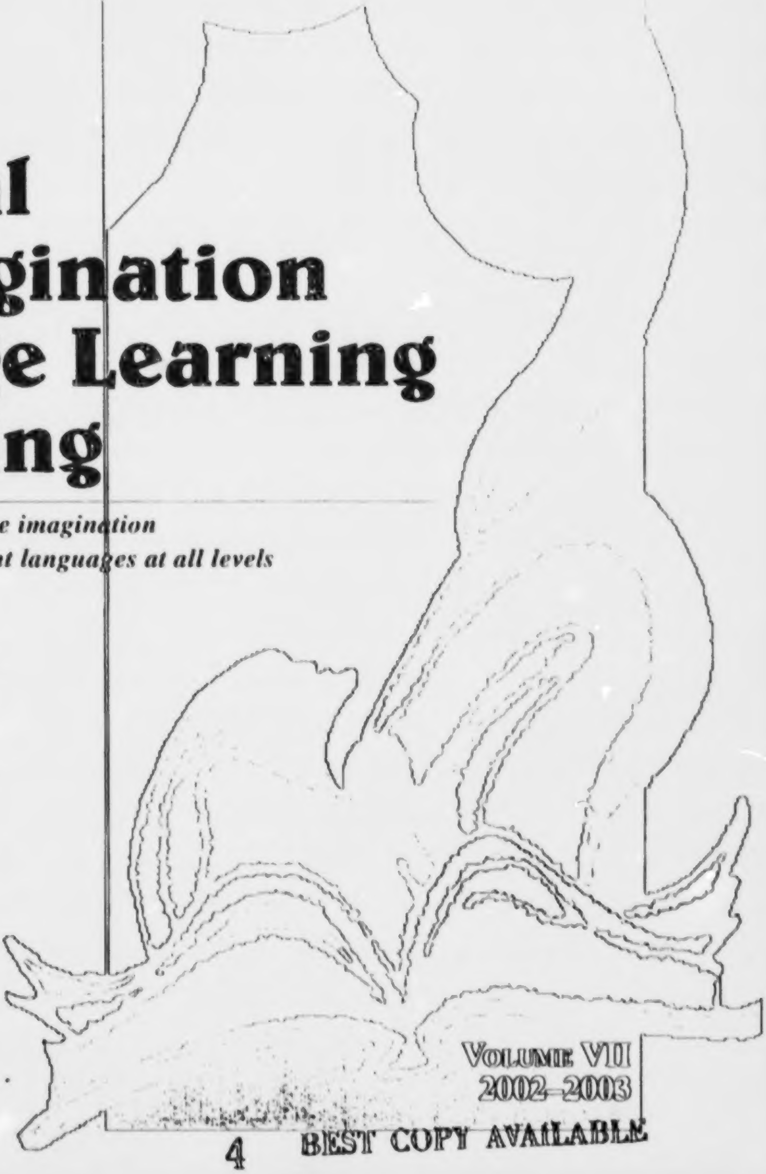

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2002–2003

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This *Journal* is pleased to announce that Dr. Geoffrey Madoc-Jones has accepted an appointment to the Board of Editorial Advisors. Dr. Jones is an Assistant Professor of Education at Simon Fraser University in Burbary, British Columbia, Canada. He recently completed his Ph.D. in hermeneutics and literacy education.

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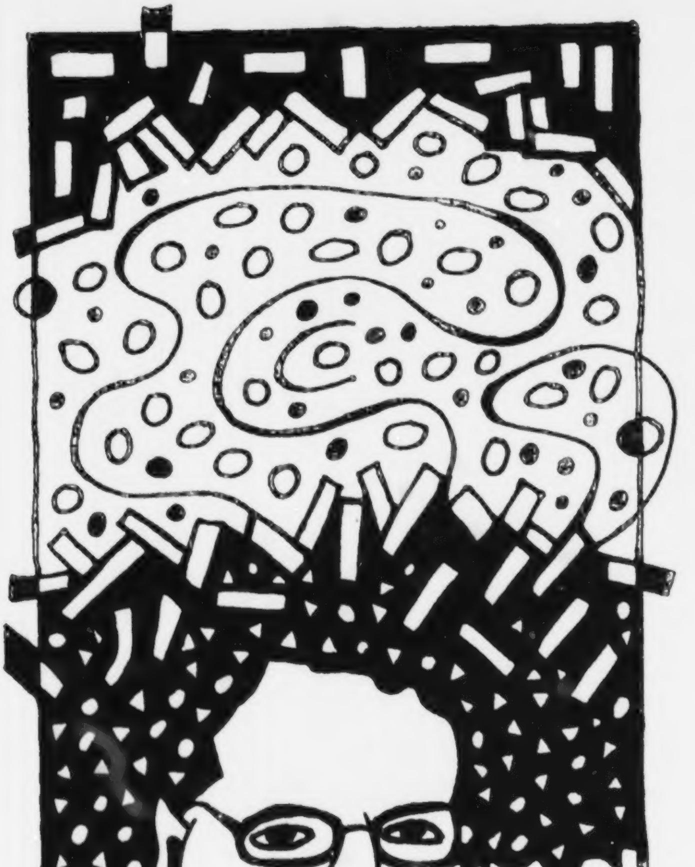
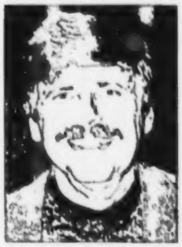


Martians Invade the Classroom: A Workshop in Language Learning

Carmine Tabone and Robert Albrecht

Carmine Tabone is the founder and director of the Jersey City based Educational Arts Team. Since its inception in 1974, the Team has been exploring ways in which to use the arts to teach basic human values and academic skills. He is currently working on developing curriculum lessons for the New Jersey performance arts standards for third and fourth graders.



Robert Albrecht, Associate Professor of Media Arts at New Jersey City University, is the author of several articles relating the arts to everyday life, and is currently completing work on a book entitled Mediating the Muse *(Hampton Press), exploring the impact of technology on the ways in which music is experienced.*

There are many instances in literature of characters being drawn through everyday portals into fantastic worlds. Lewis Carroll's Alice falls down a rabbit hole into her adventures in Wonderland; C. S. Lewis' Lucy goes through a bedroom wardrobe to enter Narnia; and Jack climbs a beanstalk up into the clouds to find the Giant's castle. But perhaps there is no instance so astounding as when the radio found in the family parlor became the vehicle for thousands of Americans to be transported into what they believed was an actual account of a Martian invasion of New Jersey. On October 30, 1938, listeners across America became both audience and actor in Orson Welles' dramatization of H.G. Wells' novel *War of the Worlds*, as they both heard and reacted in panic to a so-called news flash.

The Power of Drama

Drama has great power to draw audiences and participants into fictional worlds (O'Neill, 1995). We can experience this power whether we are in the comfort of our own home, a seat in a dimly lit theater or a language learning classroom. Using drama, the teacher can provide the arena in which students can become both audience and actor in a fictional world, enabling students to become lost in their imagination and less self conscious about speaking in front of others. Through drama the student can be transported into another space in which language can be stretched, challenged and enriched from the outside in, as well as the inside out.

In the language learning classroom drama can work well regardless of the level of language proficiency the student brings to the experience. Drama in role protects the participant from the fear of using language incorrectly. In the lower grades puppets and masks provide the safety and distance that young children need by allowing them to project their voice onto a physical object. Older students can gain comfort speaking before a group by adopting a new persona and becoming caught up in a group process.

Despite its proven effectiveness as a pedagogical tool in Great Britain and more recently in the United States, American educators have been somewhat reluctant to adopt drama in educational settings as a teaching strategy in their classrooms. The reasons for this vary but a primary fact may well be lack of familiarity with this approach. Often the teacher misinterprets drama as *putting on a play* and may feel uncomfortable with such an undertaking. The truth is that improvisational drama can be very easily put to use with little or no background in drama or theater. In fact, it may even be to the teacher's advantage to have no experience on the stage, since their preconceptions of what drama should be, might compel them to turn simple drama activities into theatrical productions.

In this paper, we wish to outline a workshop developed with 5th graders in the Jersey City public schools. The drama activities we chose were selected to stimulate the imagination, create a passion in the children to ask questions and allow them to speak with relative comfort before the group. The choice of Orson Welles' historic radio dramatization of H.G. Wells' novel, *War of the Worlds*, was made for three reasons: 1) the story was included in the classroom literature book and therefore enabled us to build upon content already in the curriculum (Cooper and Pikulski, 1996); 2) the story could be easily adapted to a format that included reading, writing, questioning, and public speaking; and 3) the historical occurrence provided material for a number of simple drama activities that could be learned by the classroom teacher and hopefully applied to other stories in the future. Below we have broken down the workshop into a series of steps that can be adapted and used by the classroom teacher.

Step One: Stimulating the Class's Interest

The success of role-play in the classroom depends entirely upon the students' commitment to the drama.

If the students do not enter the imaginary world of the story, the workshop will be forced and unproductive. In order to stimulate curiosity and involvement we begin by employing a simple puzzle. The teacher writes a cryptograph on the blackboard constructed of ideograms and broken lines. It is a format that children are familiar with from watching television and through such guessing games as *hangman*. The cryptograph may look something like Figure 1.

The teacher allows the students to ponder the cryptograph for a moment and then explains that she has written a message on the board that the class will work on together to solve. Children are invited to raise their hands and suggest a single letter. If the letter is included in the cryptogram, she fills in the appropriate space and reveals the letter(s); if not, the letter is written down next to the cryptograph in the *graveyard* so that the letter will not be suggested again. Eventually, a child will decipher the intended message: "Are there really such things as UFOs?"

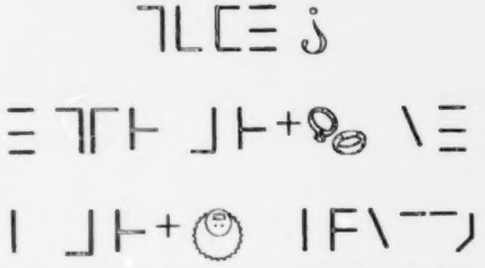


Figure 1.
Cryptograph: Tabone and Albrecht use incomplete and symbolic orthography in their lessons. The message in the above is "Are there really such things as UFOs?"

Step Two: Introducing *War of the Worlds*

After discussing the question of the existence of UFOs and life on other planets, the teacher introduces the topic of Orson Welles' radio drama of 1938. The teacher may wish to begin with a simple statement, such as, "During the 1930s before there was television, people used to listen to programs on the radio. It was the night before Halloween and Orson Welles, an actor and future movie director, decided this would be a good time to play a scary trick on the people who were listening to his show. He began the show as if it were just a regular music program. At a certain point he broke into the program with a news bulletin that strange explosions were being observed by scientists on the surface of the planet Mars. He then brought onto the show what people thought was a real astronomer, named *Professor Pierson*, and asked him some questions. "If I brought Professor Pierson to this classroom, what would be some of the questions you would ask him?"

After the students have shared a number of questions, the teacher may wish to stop and ask them to write out three or four on paper. This is a good opportunity to teach children about the"*5 Ws and 1 H* that are used by news people all around the world in asking questions. The teacher asks the children to come up with at least one question for each of the 5 *Ws* (what, where, when, why, who and how). The teacher then asks the children if they know what a press conference is and then suggests to the children that they become reporters. The teacher then asks the class what modifications can be made to the classroom so the space can look like a place where a press conference could be held. The teacher explains to the class that they will be moving into an imaginary situation and that when she steps to the side of the room, out *of the spot light*, she will make some changes to her appearance in some minor way. (She could put on a sports coat or a laboratory frock, for example; however, no change of attire can work just as well. Remember this is informal drama and not a theater piece). She explains that when she returns to the front of the room she will be in role as Professor Pierson.

Professor Pierson (the teacher in role) begins with a short statement explaining that she is an astronomer at the Princeton Observatory in New Jersey and has personally witnessed the explosions earlier this evening. The Professor downplays the questions of the children by assuring them that the explosions are purely natural in origin and certainly do not suggest the existence of life on the planet Mars. The teacher's tone could evoke very subtly that she is hiding what is truly going on. (You are probably aware that many current television programs and magazines have turned this theme into a lucrative business). After a series of questions, Professor Pierson steps to the side of the room and *out of the spot light* to return to her work at the observatory in Princeton.

She leaves the drama space briefly and returns out of role. The teacher then discusses what has just happened by asking a number of questions such as, "What are some of the things that Professor Pierson had to say? What did you think about what she was saying? Do you trust her?" The teacher then asks the students to write down some of the things that they learned from Professor Pierson about the strange explosions as if they were reporters covering the story.

STEP THREE: *SCIENCE BEAT*

The teacher explains that there is going to be a science show about the strange explosions of incandescent gas on Mars and asks the students what other types of guests they believe should be on the show. Next the teacher and students can again make some minor changes to the classroom that would suggest a set for a TV program: perhaps a desk with a globe or a plant on it flanked by a chair on either side. The teacher (in-role) announces:

Carmine Tabone listens to an explanation articulated by a student.

"Ladies and gentlemen, welcome to another edition of *Science Beat* the show that investigates curious phenomenon in the world of science. Last week we discussed Global Warming and asked the question, 'Is the earth really getting warmer?' On tonight's show, we will be discussing one of the most unusual stories to take place in recent years in the world of science. I am referring, of course, to the strange explosions on the planet Mars that were witnessed earlier this week by astronomers from around the world. In order to help us to get to the bottom of the matter, we are privileged to have with us tonight, a number of world famous scientists and other guests." The host may wish to ask her guests a few background questions about their careers in order to relax the child and to help establish character before asking their opinions of what has occurred on Mars. The class, as the studio audience, can then ask questions.

STEP FOUR: THE NEWS BULLETIN

At some point during the discussion on *Science Beat*, the host receives a piece of paper from an assistant. The host stops the action and, in a very grave voice, announces: "Ladies and Gentlemen, I have just been handed a news bulletin and I will read it to you:"'The Governor of New Jersey has confirmed that aircraft, apparently of extraterrestrial origin, have landed on a farm owned by a Mr. Joseph Wilmuth near the state capital in Trenton.' We will now interrupt our regularly scheduled program and go directly to our action reporters who are on the scene at Grover's Mill, New Jersey."

STEP FIVE: ON THE SCENE AT GROVER'S MILL

The teacher divides the students into pairs and explains that one of them is a reporter and the other, a State Police officer, on site at Grover's Mill. The New Jersey State Police have blocked off the site to keep people from panicking and the reporters are trying to gain access to the area. The reporters should take notes on what they observe as well as on the information she or he receives from the police.

At this point, the teacher asks the class who are some of the other people at the site that a reporter would want to interview. Together they can list the possibilities on the board and once again using the 5 Ws and the 1 H, the students can draw up a list of questions they might want to ask of those on the scene. The teacher can then divide the class into new pairs and who continue the work of interviewing eyewitnesses who may be willing to speak of what they observed before the police arrived.

STEP SIX: PREPARING THE EVENING NEWS

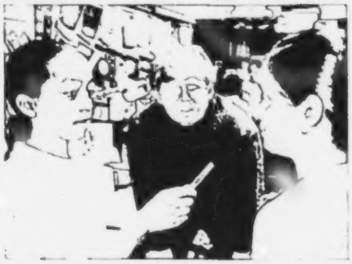
The teacher announces that the students have very little time before the evening news starts and that the reporters must prepare their stories immediately. In classes where there are children of different cultural backgrounds, the teacher may wish to leave open the possibility of a child writing the report in a different language. The students write up their reports and then prepare to present them at an improvised news desk that has been set up in the front of the room. The teacher may wish to assume the role of co anchor so as too clearly establish a news format and to keep the action moving. "Good evening. This is Jill Jenkins with the six o'clock news. The Knicks win, the Mets lose, more rain is on the way, and right now I turn it over to Carl (or Carla) Phillips for tonight's lead story about an extraterrestrial landing in Grover's Mill, New Jersey. Carl(a), take it away." This brief introduction by the teacher clearly invokes a familiar television format and allows the child to speak comfortably and believably in role to the rest of the class.

After a few of the students have finished with their reports, the teacher suggests to the class that they look at the coverage on another channel. The news could also contain actual footage of the interviews whereby students can reenact scenes of their meetings with eyewitnesses including police officers, scientists, neighbors, and Mr. Wilmuth and his family. In classrooms where children have written their reports in a different language, this is a good time to allow them to read their reports. This confirms the validity of languages other than English, and allows the English-only children the opportunity of hearing a foreign language report.

STEP SEVEN: CLOSING THE ACTION

Stepping out of role, the teacher returns to the story of Orson Welles and the infamous *War of the Worlds* broadcast of 1938. On Halloween Eve, Mr. Welles fooled more than one million people who were listening to his radio program into believing that Martians had actually landed in New Jersey and were making their way toward New York. People were so scared that they were running through the streets with wet towels wrapped around their heads to protect themselves from the poisonous gases that Orson Welles said the Martians were supposedly using to kill people.

The teacher then asks the students to open their readers to Howard Koch's script used by Orson Welles in his presentation of the *War of the Worlds*. The teacher can then assign parts to different students, including the making of sound effects, and then direct a dramatic reading of the script (a fragment of the script is included in Cooper and Pikulski, 1996; the entire script is included in Cantril, 1982).



Robert Albrecht guides two of his students in a drama technique.

STEP EIGHT: EXTENSIONS ACROSS THE CURRICULUM

To extend the interest generated by this drama workshop across the curriculum, the teacher could have the students create a newspaper that chronicles the story of the Martian invasion complete with headlines, feature stories, comic strips, interviews, advice columns and drawings of the events. The workshop also leads naturally into a whole host of art activities including picture books, portraits of Martians, sculptures of creatures from other planets and so on. Teachers wishing to continue with the theme of extraterrestrial life can explore the outer space drama workshops developed by Neelands (1984), O'Neill and Lambert (1982) and Wilhelm and Edmiston (1998).

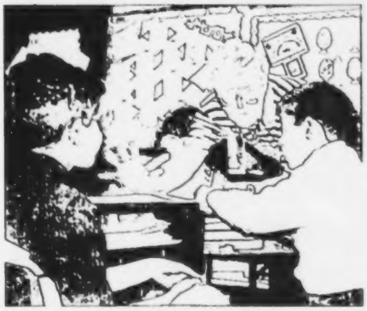
The workshop also lends itself to opening up several areas of social studies. The students may be assigned to do some archival research at their local libraries and asked to do a report on how newspapers covered the event on the day following the historic broadcast. The ability of this historic newscast to terrify the audience has often been linked to the rise of Adolf Hitler in Germany. The teacher may wish to use this workshop to communicate some of the fears that people had during the era immediately preceding World War II.

Most obviously, the workshop can be a jumping off point for a discussion on the role of media in contemporary society. Students may wish to debate whether limits should be placed on the kinds of things that the media are allowed to broadcast. The teacher may also wish to play the actual recording of the broadcast (readily available on cassette) to the class and ask them to analyze what it is that made the broadcast so believable.

Reflections

By participating in drama students can become highly motivated to participate and become emotionally involved in their work. Morgan and Saxton (1994) write, "Everything that goes on in the classroom must connect with students at both an intellectual and feeling level" (p. 7). With practice students can learn to find the right attitude and vocabulary for their fictional character. The kinds of language that are used in drama will depend on what context has been created and what kind of character is in the improvisation. The policemen on this scene who was seeking to protect the public from panicking will probably have a different point of view than a reporter from a tabloid who is hoping to fan the flames of the public's curiosity. Wagner (1998) points out in her research on the effectiveness of the use of drama in the learning of language skills that the meanings that we exchange with each other through language are found embedded in the social situation that has produced them. This is one of the reasons drama is so effective for language learning because it "directs the attention of the students not just to the subject of the discussion, but to the very language they are using" (Wagner, p. 69).

The drama workshop provides students with language opportunities not often found during formal school periods. Drama talk is expressive and creates dialogue as opposed to being essentially informational as in the traditional classroom setting. In our drama, the whole class can be involved at the same time and be able to try out language, even foreign languages, to the extent to which they are comfortable. Drama sets the context and provides the students and the teachers with the opportunity to create, enlarge and enrich the ongoing *script* that they themselves are developing. In our workshop the reporters are not really sure, nor are the police on the scene, whether or not aliens from outer space have or have not arrived. It is only as the drama unfolds that the language decisions the actors/audience make reveal what *in fact* is going on, always with the possibility that some new information will appear forcing participants to respond in some new way.



Carmine Tabone demonstrates an emotional response.

Thus drama forces the student to think and speak on their feet, which is how language is tried out, tested and assimilated in real life situations. Very young children who are less inhibited about making mistakes often play at being characters and trying out words and sentences without feeling self-conscious. As children grow older, they become more uncomfortable speaking in front of their classmates. We have visited classes where some children are unable even to share their own names in a group setting when we first begin. Teachers have remarked that they are amazed that some of their students who never verbally participate do so readily in our workshops.

Research shows that drama with students is effective across the continuum of formal schooling from early childhood through university programs. Wagner (1998) reports on twenty-two studies showing the positive results of drama on oral language development and five studies on drama's effect on second language acquisition. Planchat's study (1994) found that second graders who participated in drama workshops had better speaking skills than a comparative group that did not have the drama work. Kao (1994) found that Taiwanese first year college students made notable progress in English after participating in drama.

Improvisational drama is essentially play. Drama invites the students to use language to play with spaces in the story that are latent with possibility. Wagner's research (1998) has lead her to believe that classroom drama is one of the most effective ways to stimulate lively and apt conversation. The teachers role is to help the group work with what is known and extend the drama to create new story moments with language, similar to an art teacher who gives the students an empty canvas on which to work with directions, boundaries and encouragement to paint.

Finally, while there are many wonderful books that have been written on the use of drama in the classroom, we would suggest that attending drama education workshops and seminars is an essential first step to gaining a working knowledge of the many uses of drama across the curriculum. Participating in a drama workshop versus reading about one is similar to seeing a play versus reading the script. Just as a production brings words to flesh, a drama workshop comes alive through the process of the group at work. The workshop we have outlined is a simple first step encouraging teachers to lead their class through drama into the world of the imagination.

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Autonomous Learning through Cinema: One Learner's Memories

Connie Haham

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The Power of Cinema as a Learning Tool

Much has been written about cinema as a teaching resource. Very little seems to have been written about cinema and autonomous learning. Yet the world is probably full of people who, independently, learn much language through the movies. And why not? Good films offer excellent motivation. At best, stories on screen draw people in. Well-written dialogue is spoken by actors whose body language enhances the power of their voices, and identification and meaning flow back and forth between the spectators and the light projected on the screen. Often, for two spell-binding hours, the real world slips away as the viewer partially takes up the life with the characters on screen. Cinema, because of its power, can increase desire for the language used in its dialogues. All the while, it offers extensive and intensive listening opportunities for avid film-goers.

Three Rewards after a Long Quest

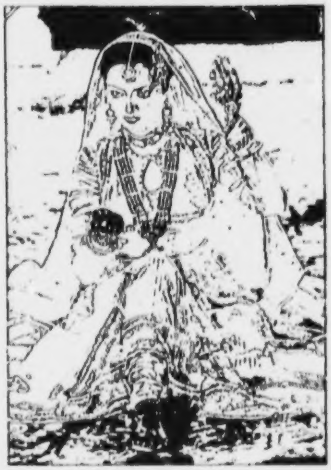
Below is the story of this learner's journey into a new language thanks to cinema. It is my 20-odd year quest for some sort of mastery of Hindi, for the most part as an autonomous learner. Cinema has been both the reason for my studying the language and also the means by which I have studied. In exchange for my years of effort, I have learned a great deal of Hindi, and I have had the pleasure of countless hours of movie viewing. These would have been sufficient rewards for my time. However, the long, slow and often painful process has offered a third reward that has proved invaluable to me as an EFL/ESL teacher, namely, an excellent insight into what is involved in being a learner.

1979: Discovery

It began in 1979, when I discovered Hindi cinema by chance in a nearby local cinema, which, though unadvertised, was already well-known to the North African and Indian communities of Paris. For me, it was fascination at first sight. Amar Akbar Anthony left me singing and dancing and wanting to see much more Hindi popular cinema. I did; I returned week after week, often for double features. But linguistically my new passion was dissatisfying. The subtitling of the films (done in Cairo in French and Arabic) was of poor quality and badly synchronized. Worse, I sat through many charming movies with no subtitling whatsoever. It was a combination, then, of curiosity and frustration that drove me to consult the Asian language section of the well-furnished University of Texas library upon arriving in Austin a couple of months later.

Getting Some Basic Answers about the Language

Hindi, I already knew thanks to linguist Mario Pei, is an Indo-European language. I had heard recognizable words that served as confirmation —"nahin" (no), "main"(I),""tum" (you), "teen" (three), etc. Still, I had no idea if the language was written from right to left or left to right or how the grammar might work. In the library I found Outline of Hindi Grammar (McGregor,1972), a conveniently sized, simply laid-out book. My first thought was to glance through in search of answers to my most immediate questions concerning the language and then to return to movie-viewing. It occurred to me, though, that devoting time studying the first two chapters and doing the included exercises would offer greater insight. Hindi, I thus learned, is written from left to right, the verb tends to be at the end of the sentence, and various forms of "to be" are omnipresent. Inevitably, more questions arose; the book seemed to provide ready answers. The Devanagari script, also used in Sanskrit, is phonetic. Excellent! I immediately had more positive feelings. I had been considering studying Hebrew or Arabic, but the thought of trying to guess the pronunciation of words with missing vowels was off-putting. The bad news about Hindi: the vocabulary is huge and often hard to remember; cognates to European languages are present but rare. Worse, nouns all have genders, which, for the most part, are not conveniently obvious from the endings as they are in Spanish or Italian. Even my years of fighting with French genders seemed, in comparison, like a minor disagreement; the real battle would come from trying to commit to memory genders that lacked the familiar "le-la, un-une" clues I was accustomed to. More daunting, still, was the notion of gender for verbs. How could one's brain possibly perform the mental gymnastics necessary to go from masculine to feminine in nouns, verbs and adjectives? I replaced the book on the shelf, but two days later, a nagging, cinema-induced curiosity won (that tall actor was so very handsome!). I relented and made copies of the first 10 chapters before returning to France, just in case I should need them as a reference at some point.



An exotic heroine from one of Connie Haham's favorite movies.

Hooked on Hindi

In fact, I did much more than glance at the self-teach book; I took up a thirty-minute-a-day ritual of copying sentences and doing the end-of-the-chapter translations. And every Saturday as I sat through another three-hour Bombay production (or the same movie for the third or fourth time), I would understand a few more words or phrases. I did not know the statement "chunking" at the time, but I was obviously picking up chunks of language:""Kyaa huaa?" (What happened?), "Khoon ke badle khoon" (an eye for an eye, literally blood in exchange for blood),""koi baat nahin" (no matter).

From Textbook to Movie Brochures to Dictionary Work

The McGregor book was good for basic grammar but could hardly give me the context I longed for. Fortunately, the manager at Avron Palace did not mind passing on the promotional brochures that he received with the movie reels. These were culturally fascinating. Along with action-filled pictures, there was a short plot summary in English, Hindi and Urdu, and the song lyrics in both Hindi and Urdu scripts. These became my principle source of written learning materials. But I needed audio material as well. As luck would have it, in the immigrant parts of Paris, Indian shops were springing up, selling basmati rice, spices and audiocassettes of film songs and even film dialogues!

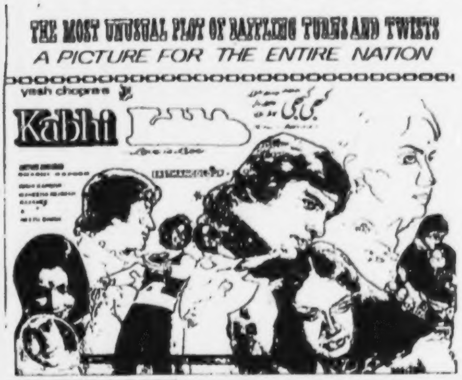
Perfect. I had the songs in their written and their audio versions. I only needed an adequate dictionary for this sort of vocabulary. "Love,""longing" and""revenge" were not grammar book vocabulary. On a trip to London, I found the small, convenient Shorter Hindi English Dictionary (1977). It helped immensely. Interestingly, certain sections of the dictionary attracted me while others repulsed me. Words beginning with "u", for example, were much too numerous, too similar, too hard to pronounce, and too unpleasing to the ear. Under the letter "m," on the other hand, I found ever so many words that lilted on the tongue and quickly stuck in my memory ("mamlaa" - matter, "mohabbat" - love).

The Pleasures of a Powerful Dictionary

A remaining frustration came from the fact that much of the song lyric vocabulary was not in the dictionary. The key seemed to me to be hinted at in McGregor's vocabulary lists, which marked words from Arabic or Persian with a cross. The songs seemed to have an inordinate number of words of these origins. I spent time in Asian bookshops and happened upon the sole copy of a very substantial dictionary that was expensive and daunting but also very exciting. Little did I realize at the time that buying Platts' Urdu Classical Hindi and English Dictionary would be an investment that would pay off linguistically for years and years to come. The words from all the songs seemed to be there. I also spent hours simply reading the dictionary and looking for connections, connections between words, first of all (e.g.,'"safar,"- journey, "musaafir" - traveler) and then, connections between words and cultural concepts. "Izzat" was one such weighty word. "Might, power, grandeur, glory, honour, dignity, respect" is the first line of a definition that goes on for 23 lines in Platts. No wonder I had heard it so often in the movies.

The Need for Urdu

As exciting as Platts' Dictionary was, it posed a huge challenge. In order to use it, I had to be able to read Urdu. I began Hindi delighted by its phonetic alphabet, only to find myself pulled into the mysteries of Arabic sounds and script. From the clarity of a phonetic alphabet, I moved into a system that not only lacked many vowels, but which also had multiple spellings for the same sound. A word beginning with "z", for instance, could be found under any of four separate letters in the separate sections of the dictionary. I spent my evenings now not only with the McGregor grammar book, the song lyrics and audiocassettes of dialogues, but also laboriously copying Arabic letters. Reading the songs in Urdu would always be much too slow, but knowing the alphabet well was essential in order to maneuver around the dictionary.


THE MOST UNUSUAL PLOT OF BAFFLING TURNS AND TWISTS
A PICTURE FOR THE ENTIRE NATION
yash chopra's
Kabhi

A romantic poster advertising one of the films the author used to teach herself Hindi.

A Language Partner

I attempted to take "dictations" from the audiocassettes I had, but quickly found myself bogged down. It seemed time to enlist the help of a person, not a book. Fortunately, someone knew someone who knew someone–a young Indian woman who had recently arrived in Paris and who was happy to exchange an hour of Hindi per week for an hour of French. Unfortunately, Devika, who was Bengali, did not share my eager enthusiasm for Hindi movies, which she considered generally low-brow and often obnoxious. However, even she admitted to enjoying the 1975 blockbuster *Sholay*; hence, helping me with the song "Yeh Dosti" (This Friendship) from the film was acceptable to her. Living in Paris, Devika's French quickly raced ahead of my paltry Hindi, and our lessons petered out after eight to ten hours. Still, it was wonderful to have been able to use the language for communication as well as for movie-viewing.

Driven to Make Use of Each Spare Minute

A major additional motivation for continued language learning came from the writing I was doing about the movies for French and for Indian magazines. For the French publications I did little more than attempt to generate some interest in Hindi cinema, which was almost unknown in Paris, in spite of Paris' status as the movie-viewing capital of the world. For Indian publications, I was examining aspects of the cinema that supposed more of a grasp of Indian culture and the Hindi language. It was a bit embarrassing to receive pay for an article when my Hindi was so limited. I definitely needed to progress, but time was a factor; I was teaching English part-time and had a young family. Fortunately, it was possible to combine cooking and study. My kitchen wall was soon covered with bits of paper full of vocabulary words I had heard on cassette and needed to look up after the meal.

Off to Bombay

My Hindi movie fascination led to another friendship with a young Indian-born woman who heartily encouraged me in my writing on Indian cinema, to the point that I undertook a book on a film director I was particularly interested in. In January 1984, I headed to Bombay for a month of research on Manmohan Desai and his films. There I saw at least 15 unsubtitled Hindi movies in a month, an excellent intensive language session. I also returned to Paris with handfuls of treasures in the form of cheap and flimsy movie booklets bought from sidewalk vendors on Grant Road. Each retold a film in the simplest language and gave highlights of dialogues, all in poorly spelled Hindi. No matter. For years afterwards I read and reread these film industry spin-offs, reliving the movies in yet another way.

Renewed Interest Thanks to University Studies

The early nineties were a time when the Bombay film industry seemed to be treading water. I lost interest to a great degree. Still, I tried to keep the Hindi I had acquired by watching an occasional video or re-listening to film dialogues. Then in 1999, I had an opportunity to return to university to study. I sat in on a third-year Hindi class and found my old interest renewed. Suddenly, rather than studying the language to watch the movies, I began watching the movies to study the language. I wanted to be able to sit down and write out the dialogues that had intrigued me years earlier. This had been one of my first linguistic goals, and yet I could still hear only a few sentences in full. I had read an article in which Krashen (1996) recommended something called "narrow listening." I decided to test his theory by listening to Ramesh Sippy's Shakti 150-200 times over a six-month period. Krashen was right. Each time I listened, I heard new words or caught new bits of grammar. And, amazingly, my interest did not falter. The film's powerful father-son conflict, well-drawn characters, and metaphor-filled dialogues came alive thanks to the delivery of the actors; Amitabh Bachchan and the rest of the cast made me want to speak the language.

Reluctant Abandoning of Autonomy

Finally, in the Fall 2001, I signed up for a graduate course in Hindi; for the first time I was an'"official" student of the language. It was a struggle to accept a teacher-made agenda after having had so much freedom of choice in materials, goals and timetables up to that point. I must admit, though, that being forced to spend eight to ten hours a week for three and a half months on mind-bending work did wonders for my Hindi. No longer could I ignore, for example, the passive form as simply "too much trouble to learn" or be as sloppy in my spelling as the writers of the film booklets. Most excitingly, though, I learned to use a Hindi font on the computer and gave up scratching out words in my ugly handwriting.

"What For?!"

Archana, my second language exchange friend, has asked insistently in the last year, "But why do you need Hindi? You're here in Paris or in Austin, not in Bombay. Yet you've done all this work. What for?!"

And I always answer, "To savor the movies." I can now understand 75-80% of most films. And at last I can sit down and take dictation from the dialogues of a film, just as I had first wanted to do back in 1979-80.

A fuller answer to the question of "What for?" would have to be that all these years of study have also made me a better teacher. Experiencing both joys and frustrations as I have struggled to learn has offered invaluable first hand knowledge of the steps by which learning occurs and has left me with many helpful tips to share with my students. I have been able to empathize as they have felt indignant, say, at English prepositions or when they have been tempted to chastise themselves for forgetting the preceding week's vocabulary, and, to some extent, I have been able to encourage them towards greater autonomy based on passions of their own.

Tum Se Achcha
Kaun Hain
JALWA
Na Tum Jaan
Na Hum

Connie Haham, decked out in Hindi garments, waits to enter a theater.

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Learning a Second Language Through Culture

Barbara Le Blanc and Joseph Dicks

Dr. Barbara Le Blanc is a professor at the Department of Education at Université Sainte-Anne in Nova Scotia, Canada. She is author of several articles on Acadian culture and is presently collaborating with Dance Nova Scotia on a manual for schools that will offer an historical and cultural look at Acadian dance.

Dr. Joseph Dicks is a professor in the Second Language Education Centre at the University of New Brunswick, Canada. His academic interests include teacher education, curriculum development and program evaluation.

Introduction

This article describes a series of activities that have been and are being used in English and French language classrooms. Our experience with thousands of students showed that when they were engaged in highly interactive, language-rich and enjoyable activities, they became more motivated language learners. Students were encouraged to become singers, dancers, storytellers, merchants, genealogists, geographers, writers, actors, historians, archeologists and ethnologists. Students used techniques in drama for education to reach into their imaginations to compare the realities and possibilities of the past, present, and future. Throughout this process learners were encouraged to interpret and analyze data. They were engaged in highly creative approaches using a wide range of talents to experience new realities. As a result, students developed an understanding, appreciation and respect for the target culture and, consequently, used the target language in a wide variety of communicative situations.

In this article, we examine ways of discovering culture and learning language in the French second-language classroom using imaginative student-centered activities focused on the Acadian culture. *Acadian* is a term used to refer to the settlers who established the first French colony in North America. The boundaries of this colony, called *Acadie*, were often contested in a power play between England and France, but generally included parts of what are today the Maritime Provinces and the Gaspé region of Québec, both in Canada, as well as part of the state of Maine in the USA. Today some three million descendants live scattered throughout three major areas: the Atlantic Provinces and Québec in Canada, the New England States and Louisiana in the USA, the island of Belle-Isle-en-Mer, and the Ligne acadienne near Chatellerault in France. Although the activities described in this article focused on the Acadian community, they can be easily adapted to any cultural or language learning setting.

Background

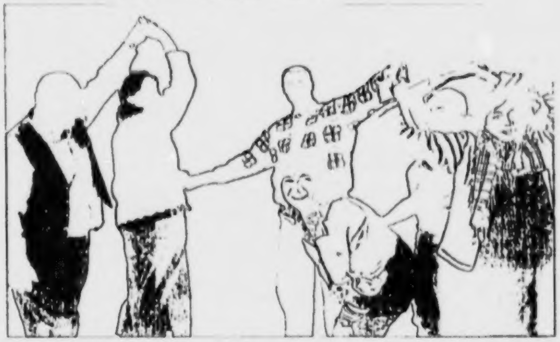
The approach we are endorsing was influenced by the disciplines of ethnology and education. Ethnologists broadly define culture as the study of everyday life made up of components based on value systems. These systems include ways of communicating, ways of thinking, ways of knowing and ways of behaving. They also involve assumptions about history, geography, and institutions. Finally they encompass the expression of a variety of art forms, the performance of religious and secular rites and rituals, and the recognition of signs and symbols. Culture in this context is dynamic, diverse and complex, retaining traditional practices and beliefs, while adapting to new situations and circumstances. Ethnological studies place importance on the people, objects and experiences that help us understand a target culture. Current educational theory and practice, influenced by such psychologists as Piaget and Bruner, promotes a process of discovery involving interaction between learners and their environment. In the present context the second-language learner comes face to face with the way of life of the target culture. In a project entitled *The Magical Discovery of our Roots*, Baulu-MacWillie and Le Blanc (1992, 1993) found that students' understanding and appreciation of culture was an extremely important variable in first language learning. In this article we will demonstrate the value of using culture to teach a second language.

Instructional Procedures

We will now describe activities that were included in three specific lesson plans. (For the complete lesson plans please consult *Research and Publications—> Curriculum Projects—>Lesson Plans* at www.unb.ca/slec.)

HISTORICAL TABLEAUX

Historical Tableaux permit students to create theatrical representations from still images of historical scenes and empathize with life situations of people in other times (Le Blanc, 1993). In this lesson, the class was divided into teams of three or four persons. Each team received a reproduction of a painting representing eighteenth century Acadian life. The team discussed the work of art by answering such questions as: *Who is in the painting? What are they doing? Where are they? What is happening in the scene?* Each member of the team chose a character in the painting, and the groups wrote imaginary dialogues for scenes that they practiced and performed. The presentations were embellished by adding costumes and objects. The culminating activity involved creating images (drawings, collages, photos, etc.) to illustrate the dialogues they had written.



Joseph Dicks (left) and Barbara LeBlanc (center) lead their students in folk dances.

OBJECTS SPEAK TO US—ARCHEOLOGICAL DETECTIVES

In the lesson *Objects Speak to Us—Archeological Detectives*, students examined objects, made hypotheses about their nature, interpreted their cultural context and explained their functions. They compared past objects with present day ones, communicated pertinent information both orally and in written form, and recognized that artifacts reveal cultural information about a group of people. This lesson began with each student bringing a significant object to school. The class was divided into smaller groups of three or four persons. Each person in the small group presented, identified and described the chosen object. Students then described the basic work of archeologists including what could be learned about a person from an object found in an archeological dig.

The class then examined a box of objects called *Treasures from the Past*. The box is divided into archeological strata: 20th century (e.g. a pop can), 1830-1900 (e.g. a military uniform button), 1760-1830 (e.g. a fragment of a plate of Chinese pottery), 1680-1755 (e.g. a clay pipe), 1680 (e.g. a fragment of a jaw's harp), before European arrival (e.g. an arrowhead), before aboriginal arrival (no people, therefore no objects). They identified and described the artifacts, determined their function and guessed the historical period to which they belonged. Once the students were familiar with the idea of archeological strata, each group participated in the game *Archeological Detectives*. Each work team received four different artifacts, six bags tagged 1 to 6 representing six archeological strata, as well as some visual and written clues. Each of the artifacts came from one of the archeological strata represented in the *Treasures from the Past* box shown to the students earlier. The group used the clues and agreed upon the archeological stratum for the artifacts. When they made a decision, they placed the artifacts in the appropriately labeled bag (1,2,3,4,5, or 6). Each group compared its predictions about the historical periods to those made by archeologists by looking at a verification table with answers. Students discussed the difficulties and challenges of being an archeologist.

Then, working in pairs, one student became a journalist, the other an archeologist. The journalist asked the archeologist questions such as: *Can you describe an interesting object that you found? What did one do with the object? What does it tell us about every day life? To what period does it belong? Does the object exist today? If so, how is it similar? How is it different?* The journalist could choose to be from any of the media—TV, radio, or newspaper. Finally, the students invented a short story about an object. They could add drawings to help tell the story.

DANCE

In the lesson, *Dance*, the students learned to perform traditional Acadian dances (Le Blanc, in press). They created movements inspired by traditional and contemporary dance repertoire. They described the dances orally or in written form and demonstrated physically an understanding of the importance of group cohesion as well as lack of group cohesion as represented in traditional and contemporary dances. They used movements to help express feelings and describe interpersonal relationships. The students began by discussing what the word "dance" conjured up in their mind. The students discussed what dances are popular today, who were their favorite music groups, and what musical instruments are used in the groups they like. They looked at a jaw's harp—an ancient musical instrument that is still used today. Students tried to guess the name of the musical instrument and to what family of instruments it belongs. They talked about contemporary musical instruments that it resembles. They tried to imagine and explain the sound that it might make. Then they listened to a recording of the sounds it makes. After the discussion, the students learned movements for traditional Acadian dances such as—*Les Moutons, Le reel—Quatre, the Set Carré, La Patate Longue*. The class then divided into groups of 4, 6 and 8 persons (even numbers if possible). Each group was responsible for the creation of a dance, and each person in the group had to invent one movement for a dance. Each movement followed the beat of the music and was done to a count of eight. The group members decided in what order to do the movements. They then presented their new dance, which could be accompanied by music of their choice, hand clapping or silence. After each dance was performed, other members of the class became journalists specializing in dance and gave some positive comments about the performance.

Barbara LeBlanc (left) and Joseph Dicks dramatize a struggle for life in the Acadian culture.

A Student Centered, Interactive Approach

The activities described in the previous section were adapted from the *Magical Discovery of our Roots* project referred to earlier. That project was inspired to a large degree by the writings of Piaget (1967) and Bruner (1966). Piaget explains that intelligence develops as a result of interaction with environment. Bruner believes that it is better to guide students to their own discovery rather than give them the concepts, the principles or the formulas directly. In this approach, teachers present students with a problem to solve, give a limited amount of information, guide them through the process of inference, and allow them to arrive at their own solution (Brooks & Brooks, 1993).

The *Magical Discovery of our Roots* project also incorporated interaction with and manipulation of objects, a pedagogical strategy inspired by innovative work being done in the museum world. Increasingly, museums have displayed objects within their socio-cultural context providing the visitor with tools to better interpret and understand the world (Hall, 1987; Hennigar-Shuh, 1985). Activities have been created in museums that promote this interaction between objects and individuals in order to stimulate curiosity, questioning, wonder and discovery (Bettleheim, 1984).

In this section we will describe how we have adapted the activities of the original project to the second-language classroom using an integrated framework involving three key components. The first component, *multidimensional curriculum* (Leblanc, 1990; Edwards, Kristmanson, and Rehorick, 2000) identifies four syllabi that are particularly relevant to the teaching and learning of language and culture in a second language context. The *communicative-experiential syllabus* focuses on the lived experiences of the learners as the driving force of this curriculum. Consequently, learners actively participate in authentic communication where the emphasis is on the message rather than on language form or structure. The *language syllabus* emphasizes accurate language use in meaningful contexts. The learners' needs and the communicative situation determine the linguistic forms taught. Teachers guide learners to reflect on the form used, correct their errors, and express themselves correctly. The *general language syllabus* places importance on the personal development of learners. The three principle goals of this syllabus are to increase sensitivity and objectivity towards languages, cultures, and societies; to be an active participant in learning; and to improve understanding of languages and cultures. The *culture syllabus* aims to heighten awareness of other cultures, to prepare students to live as bilingual citizens, and to widen cultural horizons.

Cooperative Learning

We have also included several basic elements of a second key component, *cooperative learning* (Johnson, Johnson, & Holubec, 1988; Slavin, 1995; Kagan, 1994). In this approach *simultaneous interaction* ensures that at any one time half the class is talking, eliminating the sequential, teacher-led mode of operation. *Positive interdependence* means that a gain for one student is associated with a gain for other students. Within groups, students have well-defined roles and responsibilities resulting in *individual accountability* and are evaluated based on their personal contribution. Activities are structured so that all students have the opportunity for *equal participation*. These basic principles of cooperative learning allow students to engage in activities that build upon their strengths while providing them with an opportunity to improve in areas where they are weak.

Multiple Intelligences

The activities created for this project also encourage learners to use a third critical component, *Multiple Intelligences* (Gardner, 1983, 1993). Gardner distinguishes between the classical definition of intelligence (the ability to answer questions on an IQ test) and his own definition of intelligence: "the capacity to solve problems or create products that are important in a specific cultural milieu or community" (1983, p.15). Gardner proposes at least eight intelligences (*linguistic, logico-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, naturalistic*).

Armstrong's work (1994) on the pedagogical applications of Multiple Intelligences is particularly relevant to this project. Armstrong emphasizes four key principles related to multiple intelligences that have implications for the classroom. First, every individual possesses each type of intelligence (certain intelligences that are highly developed, others that are somewhat developed, and others that are underdeveloped). Second, most people are able to develop each intelligence to an adequate level of competence. In the school context, this involves providing the learner with the encouragement, enrichment, and instruction required. Third, the intelligences complement one another and always are used in specific cultural contexts. Fourth, there are several ways of being intelligent within each category. For example, someone who cannot read could nonetheless be able to tell wonderful stories using an incredibly rich vocabulary. While each of these intelligences is not applicable to every activity described in this project, second-language learners will have the opportunity to participate in certain activities that reflect their stronger intelligences, and others that will allow them to work on less developed intelligences.

Lesson Plan Format

We will now propose a lesson plan format as adapted for the second language classroom. This format includes basic information, multidimensional outcomes, and teaching/learning steps and procedures. The fully developed lesson plans are available on the website referred to above in **Instructional Procedures.**

Basic Information: *Field of Experience (theme):* *Topic:* *Material Required:* *Timeframe:*
Outcomes: *Communicative-experiential:* *Language:* *General Language Education:* *Culture:*
Teaching/Learning Steps and Procedures: *Personalization and Contextualization:* *Main Activities:* *Reflection/Reintegration:*

The *Basic Information* category allows the teacher to immediately identify the theme, topic materials, and suggested timeframe for the lesson. *Outcomes* are stated for each of the multidimensional syllabi, with the communicative-experiential outcome being the most important. The *Teaching/Learning Steps and Proce-*

dures involve several phases. The *personalization* phase allows learners to consider their own experiences and attitudes about the subject under consideration. The *contextualization* phase offers key information about the communicative situation and the nature of the text. Regarding the communicative situation, students should know who is communicating with whom, for what reason, in what relationship (e.g., mother-daughter, boss-employee, friend-friend). The nature of the text should be made clear by indicating certain key discourse characteristics (e.g. dialogue for role play may have incomplete sentences and atypical punctuation; newspaper articles follow standard who, what, where, when and why format). Teachers will also encourage learners to use their knowledge of similar texts from their mother tongue. Employed effectively, these two components—personalization and conceptualization—permit learners to anticipate new information.

Barbara LeBlanc (left) and Joseph Dicks (center) share a light moment with two of their students.

During the *main activity* phase, learners participate in authentic tasks that satisfy their interests and needs. Three main characteristics of these activities are that learners 1) use their imaginations in active and varied role-play; 2) participate in theme-based contextualized activities; and 3) have the opportunity to work alone and in teams. In the final phase, *reflection/reintegration*, learners reflect on the activity and re-examine their knowledge, behavior and attitudes through participating in new situations and contexts, and by using different language skills.

Concluding Remarks

In concrete terms in the second-language classroom, this integrated framework engaged students in a variety of interesting and dynamic activities focused on aspects of their own culture and that of the target culture. The enjoyment experienced while participating in these activities resulted in more motivated second-language learners, who used their second language in a much wider, more interesting and imaginative series of communicative situations.

Acknowledgements

We wish to acknowledge the contribution of Dr. Mireille Baulu-MacWillie of Université Sainte-Anne who worked on the initial project. Baulu-MacWillie and Le Blanc (1992, 1993) collaborated in the development of an educational project entitled *The Magical Discovery of Our Roots*, which placed importance on the daily life, history and traditions of Acadians. We also wish to thank Denise Henson, archeologist at Parks Canada in Halifax, who developed the *Archeological Detectives* game and Doug Crowell, who built the *Treasures from the Past Box*.

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Shakespeare for ESL? "Hamlet" Through Imaginative Writing

Todd Heyden

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Shakespeare for ESL?

In terms of themes and characters as well as of particular speeches, sentences and phrases, Shakespeare has left a linguistic imprint on the English that is sharper and more memorable than that of any other writer. Who can imagine an English without Hamlet, Romeo, Juliet, Macbeth, and Lady Macbeth? Although his language seems peculiar, even to contemporary native speakers, it is nothing less than a cultural privilege and obligation to make oneself familiar with at least a selection of Shakespeare. We are touching on a whole argument that holds that culture is part and parcel of language. According to this position, unless we give ESL students a strategy for accessing the cultures of the English speaking world, we have not quite done our job as English teachers. Of course, this holds true with the teaching of any second—or first—language.

Unsuspected Pleasure

As unlikely as it may seem, pleasure and interest are keys to engaging non-native speakers in reading Shakespeare. One of the first things we do is rewrite the famous "To be or not to be" soliloquy, working in small groups. This demonstrates to students that there can be a sense of play and fun in reading in a literary text. It relieves them of the oppressive feeling that they will sit silently all term listening to lectures. Confidence is another key. It initially feels daunting to non-native speakers to read *Hamlet*. But, by beginning with the rewriting of the soliloquy, they quickly come to feel that Shakespeare is something they can undertake. They feel their own power as learners as they set about changing words in the speech. The other key is to reduce students' anxiety and resistance to reading a text that is not in modern English. As they rewrite the soliloquy, they start to identify many words that they already understand, and to realize that reading is not going to be a solitary activity done with a dictionary: they and their group partners read and write about it together. Along with rewriting speeches, students send letters to characters, invent dialogs and create simplified scripts for enacting a scene from the play. No less an English playwright than Tom Stoppard has essentially done this exercise and successfully expanded it into a whole play—e.g., *Rosencrantz and Guildenstern are Dead.* These activities work best when students write in pairs or small groups on computers, but they are suitable for any classroom setting.

Background

The activities are effective for two main reasons: they stimulate students' intrinsic motivation to learn (Rogers, 1990); and they provide a sense of security (Krashen, 1991). In terms of motivation, the writing is purposely student-centered, with students working in pairs or small groups where they can benefit from their peers' insights (Vygotsky, 1978). The tasks require active collaboration (Lefevre, 1987), or as one student characterizes it: "We're doing *Hamlet*—not just reading it." In terms of security, writing in groups builds a sense of community (Tobin, 1992), and engaging together in the activities is less intimidating than encountering the play by oneself. The underlying intention is not to cover the entire play, but to engage students in activities that make *Hamlet* more accessible. In particular, writing enables them to explore their own interpretations and express emotional reactions to the experience of reading it. Ultimately, the aim is for students to develop a genuine connection to what they are reading (Rosenblatt,1983). Best of all, they come away feeling empowered. One student characterizes her experience this way: " *Hamlet* is not something I would normally read, but now I know can."

Rewriting a Speech

Rewriting a speech encourages students to read closely. As they work with the "To be, or not to be" speech, replacing some of Shakespeare's words with their own, they have to consider how the original speech is constructed. They notice such factors as how words sound, where they are placed on the page, the number of syllables, and the rhythm and intonation of the speech. Furthermore, what might look like sacrilege, tampering with a sacred text, is in fact a first step in understanding what the speech means and appreciating the beauty of its words. Ultimately, when students work directly with the language of Hamlet's speech, it gives them an opportunity to claim something of Shakespeare as their own (Widdowson, 1992). Following is an example of how we proceed in gaining access to the language of the 17th Century in which Shakespeare wrote. Revised is the "To be or not to be" speech:

Todd Heyden and students watch a video of themselves.

ORIGINAL	**STUDENT VERSION**
To be or not to be	To *live* or not to *live*
That is the question	That is the *dilemma*
Whether it is nobler in the mind To suffer	Whether it is *braver* in the mind to accept
The slings and arrows of outrageous fortune	The *insults* and *attacks* of *unfair* fortune
Or to take arms against a sea of troubles	Or to take *action* against an *army* of *worries*
And by opposing end them	And by *fighting* end them

Sending a Letter to a Character

Students write a letter to a character whose speech they are currently reading. This activity is meant to elicit what they are experiencing as first-time readers of the speech. This is an opportunity to interact with a character, to ask him or her a question, offer a suggestion, or give the character a piece of their mind. Addressing a character lets students know that *Hamlet* is not sacrosanct, and that there is a place in the course for their own reactions as readers. Sharing the letters in class is often entertaining, and can provide a welcome bit of comic relief before proceeding to study the rest of the play. Most importantly, by expressing their first reactions and tentative interpretations concerning *Hamlet*, students begin to develop a genuine connection to the play (Rosenblatt, 1983).

EXAMPLES OF LETTERS TO SHAKESPEARE'S CHARACTERS

Dear Hamlet,

I am getting really tired of studying your long speech that begins with "To be, or not to be." I can't even find some of your words in my dictionary. But what really bothers me is your tone of voice. Why are you are whining and complaining? You know what you sound like? Like this: " I don't know if I can do what my Dad said. I am so confused. And I am really mad at my Mom for getting married again so soon." What a cry baby. Get over it, will you? Be a man.

Dear Gertrude,

Basically, I think you are a cool character and I like your argument with Hamlet in Act III that starts with: "Hamlet, thou hast thy father much offended." Two things bother me, though. Are you innocent, or did you and Claudius plan the murder of King Hamlet together? I can't really tell. Secondly, you kiss your son Hamlet like a lover, which is really creepy. You two are way too close if you ask me. We are also reading *Oedipus the King* in our class, and I think you should check it out.

Converting a Scene into Modern English

Writing a scene in modern English is an effective means of getting students to articulate their understanding of characters' emotions and motivations. Putting words in the characters' mouths lets the students connect with the emotional content of the scene. They may not know what every word in the original scene means, but the words they give a character to say must be plausible in terms of the character's emotional state at a particular point in the plot. Students often write what the characters are thinking in parenthesis. This helps them to refine their understanding of the motivations for the actions of the characters (Widdowson, 1992).

ORIGINAL TEXT	STUDENT VERSION
Gertrude: Hamlet, thou hast thy father much offended.	**Gertrude:** *You've been rude to your step-father young man.* *[Why can't he get along with my new husband?]*
Hamlet: Mother, you have my father much offended.	**Hamlet:** *Yeah, well you have insulted my real father.* [Doesn't she know how unfaithful she is being?]
Gertrude: Have you forgot me?	**Gertrude:** *Who the hell do you think you are talking to?* *[Is he crazy or just depressed about his father's death?]*
Hamlet: You are the queen, your husband's brother's wife. And, would it were not so, you are my mother.	**Hamlet:** My uncle's wife—who I am *ashamed to call mother.* *[Does she know that her new husband killed my father?]*

Inventing a Scene

In addition to writing a scene in contemporary English, students can invent a new one. This activity permits them to take on the creative role of scriptwriter, which they tend to do enthusiastically. Here again, any changes made to the original scene must be plausible in terms of each character's emotional state and motivation. In this example, the ghost of King Hamlet appears and directly confronts Claudius, something he does not do in the original text.

STUDENT-INVENTED SCENE

Ghost:

Well, well, well, my dear brother! We meet at last!

Claudius:

What? What are
you doing here? I thought you were dead!

Ghost:

Well, there's been a little change in the script and I'm here now.

Claudius:

The Queen and the crown are still mine, and there's nothing you can do about it.

Ghost:

Actually, I have my son working on that right now.

Claudius:

You mean "Mama's Boy?" Oh, I'm so scared. Ha! Ha! Ha!

Ghost:

You laugh now, but Hamlet is going to make you pay. And if he doesn't, dear brother, I will!

Shakespeare "Lite": Simplified Acting Scripts

It is difficult for ESL students to maintain a sense of the emotions of the characters and the movement of the plot when they try to enact a scene from *Hamlet*. The length of the speeches is as much of an impediment as the unfamiliar language. In order to facilitate acting out a scene, students create simplified scripts in which some of the language in the longer speeches is removed. This works best with scenes that contain a great deal of action, where it is more apparent which lines of a speech can be deleted. Working with these simplified scripts students can, with greater ease, have a direct experience of speaking the words in the play. In this example, students simplify and enact the dramatic, bloody scene that concludes the play.

Two of Todd Heyden's students in mock sword fight

ORIGINAL	**STUDENT SCRIPT**
Gertrude: No, no, the drink, the drink— Oh my dear Hamlet— The drink, the drink! I am poison'd. *[Dies]*	**Gertrude:** *Oh my dear Hamlet, I am poison'd.*
Hamlet: O villainy! Ho! let the door be lock'd: Treachery! Seek it out.	**Hamlet:** *Treachery! Seek it out.*
Laertes: It is here, Hamlet: Hamlet, thou art slain; No medicine in the world can do thee good; In thee there is not half an hour of life; The treacherous instrument is in thy hand, Unbated and envenom'd: the foul practise Hath turn'd itself on me lo, here I lie, Never to rise again: thy mother's poison'd: I can no more: the king, the king's to blame. *[Dies]*	**Laertes:** *It is here.* *Hamlet, thou art slain* *The instrument is in thy hand,* *Envenom'd. I can no more:* *The king's to blame.*
Hamlet: The point!—envenom'd too! Then, venom, to thy work.	**Hamlet**: *Envenomed!* *Then, venom, to thy work.*
King Claudius: O, yet defend me, friends; I am but hurt.	**King Claudius:** *O, defend me, friends.*
Hamlet: Here, thou incestuous, murderous, Damned Dane, Drink off this potion. Is thy union here? Follow my mother. *[Dies]*	**Hamlet:** *Murderous Dane,* *Drink this potion* *Follow my mother.*

Conclusion

Little has been written about using Shakespeare with ESL students, which suggests that this is new territory that is well worth exploring further. Despite the reservations some teachers may have, approaching *Hamlet* through imaginative writing can be effective and enjoyable. ESL students have a remarkable capacity to learn, and can do more than we, or they, think possible when given the right circumstances. These writing activities are meant to provide an optimum balance of security and stimulation, an environment in which students can have a positive experience with a Shakespeare play.

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Mixed Level Language Class: An Unlikely Formula for Success

Dennis Sjolie

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Editor's Note: In a carefully developed argument, Sjolie makes an almost startling observation concerning the advantages of mixing varying abilities in a single ESL class. The dynamic alternative he discusses puts into question the assumption that careful and uniform placement according to level is always required for ESL programs.

The world is in the process of learning English. This simple fact becomes increasingly obvious as the "Age of Information" reinvents itself as the "Age of Going Online," and those wishing to communicate in cyberspace must do so in English. Braine (1993) informs us that the number of international students partaking in American higher education increases at a rate of approximately five percent annually. The 1997 edition of International Education's *English Language and Orientation Programs in the U.S.* (DeAngelis & Steen, 1997) lists and describes more than 800 ESL programs offered to undergraduate and graduate non-native English speaking students at U.S. institutions of higher education. Crandall (1993) specifies how "the fastest-growing area of study in…community colleges is ESL" (p. 258), citing a 1992 study by Ignash, which reports eight community colleges offering 70 or more ESL sections. El Paso Community College alone reports 429 such sections. City College of San Francisco, with one of the largest ESL student populations in the country, strives to meet the needs of "20,000 non-credit and 5,000 credit ESL students" (Non-Credit ESL Placement Test Procedure Manual, p. 1). Similarly, *Community College Week*, in the August 21, 2000, issue, reports a 2.6 increase of non-native English speaking students in Oregon community colleges, bringing "more than $169 million into Oregon's economy during the 1998-99 school year in tuition, books, and living expenses…" (p. 1-2). Moreover, these numbers of students are not expected to decrease; not when considering that immigrants legally entering the U.S. annually number 400,000—with again as many estimated entering illegally—according to Linse (1995). Moreover, these numbers do not reflect people coming to the U.S. for purposes of study alone. Bearing this in mind, Linse advises educators to "plan programs for their current ESL students with the realization that the numbers of ESL students is very likely to increase" (p. 45).

Who Are All These Students?

Braine (1993) profiles the students defined and categorized by the term "ESL students" as "both international and immigrant students, [and] that for many, English could be a third or fourth language" (p. 4). Linse (1995) describes them as extremely different from previous populations of ESL students, in that they "come from a much wider variety of linguistic, educational, cultural, and political backgrounds than their predecessors" (p. 45). To this, Peck (1991) adds, "the same class many include students from 10 different countries…some who are illiterate in their native languages to some with Ph.D.'s…a doctor from Iran and a mechanic from Cuba" (p. 368).

Given this vast array of students, teachers may understandably feel at a loss concerning exactly what to do once in the classroom. Here sits a graduate student in Computer Science from mainland China; next to her is a first-year student, the wife of an Education Ed.D. candidate from Taiwan; behind her is a young refugee from Sudan; just across from them is a third-year student, a member of an exchange program from a university in Germany. Don't forget the former priest from Puerto Rico. Sometimes it seems that initially, as if for lack for anything better to do, teachers turn to assessment. What grand irony this is, considering the words of Hughes (1989):

> Many language teachers harbor a deep mistrust of tests and testers…(a) mistrust that is frequently well-founded (as) a great deal of language testing is of a very poor quality… too often (language tests) fail to measure accurately whatever it is they are intended to measure. (p. 1)

Yap (1993) and Curt & Keenan (1995) agree, affirming that the wide range of commercially available assessment tools make it problematic—if not impossible—to reach any real level of consistent or adequate student assessment.

Assessment and More Assessment Nevertheless

Despite serious questions concerning the validity of assessment, Waddy (1984) decrees, "once the student has completed the registration form, the next step is to get some indication of where that student should be placed" (p. 9). This is assessment as we all too often see it today—assessment as Yap defines: "for the purpose of sorting people into groups and predicting their future performance" (p. 3). But the word "assess," coming from the Latin "assidere," which literally means "sit beside," (Weddel, 1997), seems, in its origin, to imply more than the common practice of pigeonholing students into Level I, Level II, or Level III English language classes. Of course, we do have to assess incoming students. That is not the issue or argument here. Rather, the point is to question the ideology and practice that "assessment is needed to help insure proper placement of each student" (Waddy, p. 9), or to screen out students whose language skills are considered too low for even a beginning level ESL class.

Examining the Perspective of the Learner

Rather than "gatekeeping assessment," let us turn our attention to assessment that serves students: needs assessment—collectively defined by Linse (1995), Weddel (1997), and Yap (1993) as assessment that examines the perspective of the learner. Such assessment takes into account the wants, needs, and expectations of the learner, essential information so instructors might, as Clahsen (1985) stresses, "tailor instruction to the learners' requirements" (p. 283). Too often, educators and administrators oddly forget or overlook the fact that education is about teaching students—meeting the vital needs of students—not testing to see if students can meet the needs of instructors and administrators. In order to keep proper perspective and focus, educators must bear in mind one plain fact: learning that does not meet the present situation or past experiences of ESL students quickly becomes irrelevant to those students. Therefore, ESL curriculum must absolutely be purposeful and establish relevant goals (Weddel). Needs assessment, done through profiling individual students' backgrounds pertaining to education, culture, personal characteristics, likes, dislikes, skills, knowledge, and present language ability is the first step in building flexible, adaptive, non-stagnant curriculum. Such curriculum far exceeds the all-too-often fixed curriculum geared for Level I: student has little English ability; Level II: student has limited English communication ability; Level III: student needs wider range of vocabulary and greater reading proficiency.

How Needs Assessment Is Accomplished

There are numerous approaches to needs assessment; nevertheless, the more approaches utilized, the more thoroughly instructors understand student needs. Weddel suggests teachers use survey questionnaires to gather information. McGrail & Schwarts (1993) advocate application of learner-compiled inventories of language and literacy use. Instructors may conduct student interviews either individually or in small groups. Initially, for beginning level students, instructors may find it essential to carry out much of the needs assessment in the students' native languages. This is perfectly acceptable. Instructors who are not fluent in various student languages might ask more advanced students, former students, even colleagues, to assist with translation. In certain instances, the ESL students are already a class when the instructor first meets them. The opening discussion, in such situations, might be geared as much as possible to needs assessment. Who better than the students to define what curriculum they need and want? Information gleaned from the students might then be applied to program planning, curriculum development, and the gathering and arrangement of necessary materials. Several class periods might be used for conversation to "draw out" the students as much as possible, making it easier for instructors to begin defining the wants and needs of the class.

When conducting needs assessment and wrestling with the resulting curriculum development issues, teachers and instructors must remind themselves that not all ESL programs in higher education are programs belonging to City College of San Francisco, with 25,000 ESL students. So why try to emulate them? Many ESL students choose to avoid huge programs for the benefits and personal attention afforded at smaller colleges and universities. Many ESL programs throughout the Midwestern states serve the needs of 100 ESL students, or fewer. Likewise, Braine (1993) states that over half of the campuses in Alabama serve fewer than fifty ESL students. At certain institutions with small ESL programs, instructors lament how small student numbers limit the variety of class levels so desperately needed.

Rather than bemoaning a desperate situation, these instructors ought to be recognizing a great opportunity. Here is the chance to question why ESL students must so often be "identified and placed in ESL [classes] based on the native language(s) they speak" (Linse, 1995, p. 47), or be placed according to test scores that have nothing to do with students' personalities, experiences, or goals. Then, once students are placed, too frequently the aims of the respective "levels" are primarily to advance students to the next level. But real language is more than levels. Real language teaching is more than language processing geared to any one specified level.

Mixed-Level Language Classes

From the foregoing discussion, it is evident that re-examining discipline-specific approaches to ESL class structure begins immediately upon initial contact with students, with the methods of assessment utilized to prepare for instruction. In this re-examination, there are serious implications. Already we have noted the wide variety of ESL students comprising our ESL classes. Are we now to add to that wide variety of students a wide variety of student English language proficiencies as well? Indeed, we are. As Peck (1991) puts it: "ESL teachers are…jugglers, juggling the needs of an astonishing variety of students…[striving] to identify and to meet, as far as possible, their differing needs" (p. 371). A musician might put this in slightly different terms: "It's all in the mix."

Indeed, it is all in the mix! Similar to many language teachers, I initially failed to perceive the advantages to students in the widely mixed language level classroom. I, too, bemoaned the lack of adequate support, size, and structure to present a full-blown language program with possibilities of sorting students, pigeonholing students, and making students fit the curriculum. In the midst of my complaining, I gritted my teeth and entered the classroom. I entered the mix. Keep it simple, I thought, coming to coordinate a new ESL program at a small, private college in Iowa, coming from a state-of-the-art, long-since-perfected model language teaching center in Minneapolis and recently having written ESL curriculum professionally in Princeton, New Jersey, for that same language center's curriculum and development headquarters. Keep it simple. Help the students learn to listen, speak, read, and write to the utmost of their ability—to the utmost of your ability. I indeed entered the mix!

What a mix it was! There sat a middle-aged Jewish couple, refugees from what at that time was Soviet-controlled Uzbekistan; two basketball players—semi-pro—from Panama; a young woman from Puerto Rico; three more young women—Chinese—from Taiwan; a young man and a young woman from Vietnam; a young woman—a former refugee—from Cambodia; and a young man from Yugoslavia. Their language skills were as broad and varied as their origins—total beginner to extremely advanced. But they would study together, in the same language class, each and every day. Immediately I understood that "keep it simple" was not a sufficient plan. I must work to meet individual needs as much as humanly possible, through one-on-one tutoring, through special, small-group projects, and through recruitment of volunteer help. I would develop a language center for self-directed learning projects with multi-media materials. I would require the more advanced students to serve as tutors and mentors for the less advanced students. I would focus on communication, insisting that all students communicate with one another at all times. Yet I would not fall into the trap that Linse (1995) warns of: "Too often, educators develop programs that help students develop only social language skills" (p. 50). Communication skills would come first, certainly, with a demand for social language skills; but the obvious underlying agenda would always be academic English. Many of the students needed "survival English" first; yet, ultimately, their goal was to succeed academically, for their dreams included actively pursuing degree programs at the college level. Some of them already had degrees from universities in their native countries. We would do whatever student need demanded, for, as Linse continues: "When educators include and teach skills that ESL students need to participate in the local community, they are making it possible for students to reach their potential both inside and outside the classroom..." (p. 51).

The Risk-Taking Classroom

Waddy (1984) affirms that, "good teachers have a wonderful knack for daydreaming" (p. 11). But all too often, the marvelous ideas that teachers have never get tried in their classrooms. Perhaps the ideas are too soon forgotten, or perhaps the level of instruction is not quite suited to the idea. I did not have that problem with my first mixed-level classroom. I soon realized our situation allowed the class to do whatever we wished, so long as the outcome was communication. Periodically, in Minneapolis, I had worked with students who complained of the pointlessness of their highly structured, same-level ESL classes at the various institutions of higher education they attended. Scarcella, Andersen & Krashen (1990), referring to a 1975 paper "Group Work and Communicative Competence in the ESOL Classroom" by Long, list the typical obstacles that undermine the more traditional, discipline specific approach to ESL:

> The language used in traditional textbook exercises is often unconnected discourse. Students have little opportunity to speak; in a class of 30, Long points out, "while oral work is in progress, 29...students will be 'unemployed.'" Teacher—student interaction is often restricted to basic patterns, such as the "teacher stimulus—student response—teacher response" type. The truth value of what students say is unimportant in classroom exchanges; only the grammatical and phonological accuracy of student speech is attended to. (p. 282)

Cultural Awareness and Communication

There was certainly no reason to allow such obstacles to undermine any possible chance of success in our classroom. The very idea of bringing a diverse group of individuals together in a single class was a risk; therefore, I determined early this classroom would indeed be a "risk-taking" classroom. It would be the very sort of classroom Galloway (1987) defines: "The risk-taking classroom stretches and challenges performance without overwhelming, through a climate of low anxiety and high motivation" (p. 62). The risk-taking classroom, Galloway specifies, replaces the typical pattern drill with spontaneous interaction; the conditioned response with the creative response; a lack of urgency with the desire to communicate; error avoidance with guessing and trial and error; modeled speech with natural redundancy; predetermined meaning with negotiated meaning. Likewise, such a classroom replaces cultural isolation with cultural awareness. Of course, I did not know all of this at the time. I only knew my students wanted desperately to communicate, and I, equally as desperately, wanted them to communicate.

Risk Is Challenge

It did not take long before I realized that something dynamic was occurring in this widely mixed classroom. These students faced a challenge often lacking in same-level classes—they all had to reach beyond their individual levels to communicate with one another. That was a fact perhaps even more important than their ability to communicate with me. In their struggles to communicate and make meaning, their reach had to extend far, far beyond their grasp. This was true even for the top-level students, those who now had to serve as guides and part-time mentors for the lower level students. It is during such times, when the reach of students must extend their grasp, that the most exciting, the most vital, the most real language learning occurs. This is precisely the point to which Pica & Doughty (1985) refer when they say:

> In a small body of research, it has been shown that when nonnative speakers engage in genuine communication with each other, as opposed to a native speaker interlocutor, they appear to experience a greater degree of involvement in their negotiation for message meaning (Varonis &

> Gass, 1985). Furthermore, when students engage independently in group discussion, they have been shown to use their second language for a wider range of rhetorical purposes than in discussion led by their teacher (Long, Adams, McLean & Castanos, 1976, p. 115).

I frequently recall a young Japanese student in Minneapolis who once said to me, "In my ESL class, I only get to speak once or twice a week." Not so in the mixed-level ESL classroom! Here, students are required to participate in continuous, on-going dialogues: dialogues with one another in pairs and in small groups; dialogues with instructors; self-dialogues, and more. Dialogues in pairs and in small groups might include discussions from readings, discussions of beliefs or opinions, discussions in preparation for and enactment of role-play situations, discussions pertaining to grammatical concerns, even formal discussions in the form of interviews or panel presentations. Dialogues with instructors might include personal tutoring, discussion of writing exercises such as letters, response papers, dialogue "e-journals," even formal research work. Self-dialogues might include informal as well as formal speeches and presentations. In all of this, students remain motivated, for they wish to remain a vital part of the group, to communicate fully in order to partake in what is going on in class—the jokes as well as the serious curriculum.

As in all ESL course work, the areas of primary concern in the mixed-level ESL classroom remain listening, speaking, reading, and writing—together with the more recently emerging concern of culture. Moore (1994) reminds us, "Some language experts are convinced that language cannot be separated from culture" (p. 617), and a host of other language-teaching theorists agree. This message holds especially true in the mixed-level ESL classroom, where it is vital that each area of primary concern be based upon topics of interest and accessibility to each student; where each student studies topics emerging from dialogues that are timely and essential, pertaining to students' personal experiences, interests, goals, lives, and cultures. Important, too, is the fact that these topics, ever-emerging from on-going dialogues, not be limited to the classroom. Rather, study topics may be derived from movies, restaurants, concerts, and formal as well as informal field trips. In this sense, visits to museums and historical sites are no more important than picnics, boating, and water skiing.

As mentioned above, peer tutoring and mentoring is essential to the success of the mixed-level ESL classroom. By becoming tutors and mentors, the more advanced students refine, expand, and reinforce their knowledge of English, while fostering the communication skills of the less advanced students who now have a greater array of "models" for language acquisition. In this approach we are implementing a factor that Mir-Djalali (1993) hails as imperative:

> Language learning as a human activity needs to be interactive, involving the give and take of natural discussions and positioning the learner in a communicative mode that will create the energy and enthusiasm necessary to generate interactive sentences. The focus should be directed toward solving a communication problem, rather than toward conscious classroom performance (p. 163).

The Wish to Establish Relationships

A key factor at work in the mixed-level classroom is that students are genuinely interested in learning about one another. That is where cultural aspects of varied individual backgrounds come strongly into focus. Students want to communicate with one another to learn about their peers' interests, experiences, knowledge, and future goals. They want to build friendships. They want to share information about their cultures, respectively, and learn about the cultural behaviors, attitudes, and beliefs of their classmates. They want to share a wide variety of new experiences together. They want to be a vital part of "the mix."

The members of my first mixed-level ESL classroom at that small college in Iowa did very fine. They did all the above-mentioned experiments and exercises—and even more. Most importantly, they all learned English. Most of them became fine students. Several of them went on to complete graduate work—one even attaining an M.A. degree in English from the University of Iowa.

Since those days, I have moved on to coordinate a larger ESL program and have worked as a consultant for establishing English language study programs both in the U.S. and abroad. I have taught in same-level classrooms as well as in mixed-level classrooms. But the mixed-level classroom is always the most challenging, the most exciting, the most heart-wrenching, and ultimately, beyond all doubt, the most fun.

What are the language learning results of mixed-level ESL classes? The results are increased language skills for students of all levels, total beginner to high advanced. As an example, TOEFL scores from a pre-test/post-test TOEFL exam given to a mixed-level class during our six-week Summer Intensive ESL Program at the University of South Dakota, Summer of 1998, indicate the language growth of three sample students: one beginner, one intermediate, one advanced. The scores are as follow: 320 to 403; 493 to 560; 580 to 616. Such sample scores speak for themselves. I have rarely observed such improved scores among students in same-level classes that I have taught for similar lengths of time.

Certainly, much more research needs to be conducted regarding language-skill improvement in the mixed-level ESL classroom. I make no claim but to begin scratching the surface of this area. Nevertheless, from what I have observed, it is clear to me that real language learning is accomplished through interaction and real language use. Again, from what I have observed, the greatest interaction and real language use occurs in the mixed-level ESL classroom, a classroom where students work together, mentor one another, discuss and listen to and read about and write about matters on concern to them. In doing this, they realize goals they have established for themselves, goals frequently developed together with their peers. Here they are not pigeonholed, not made to fit a curriculum predetermined for them. Here, they are indeed living the language, and the language is living through them. Here, they are "the mix"—each and every one of them adding an important element to the whole that we create as we progress and learn from one another.

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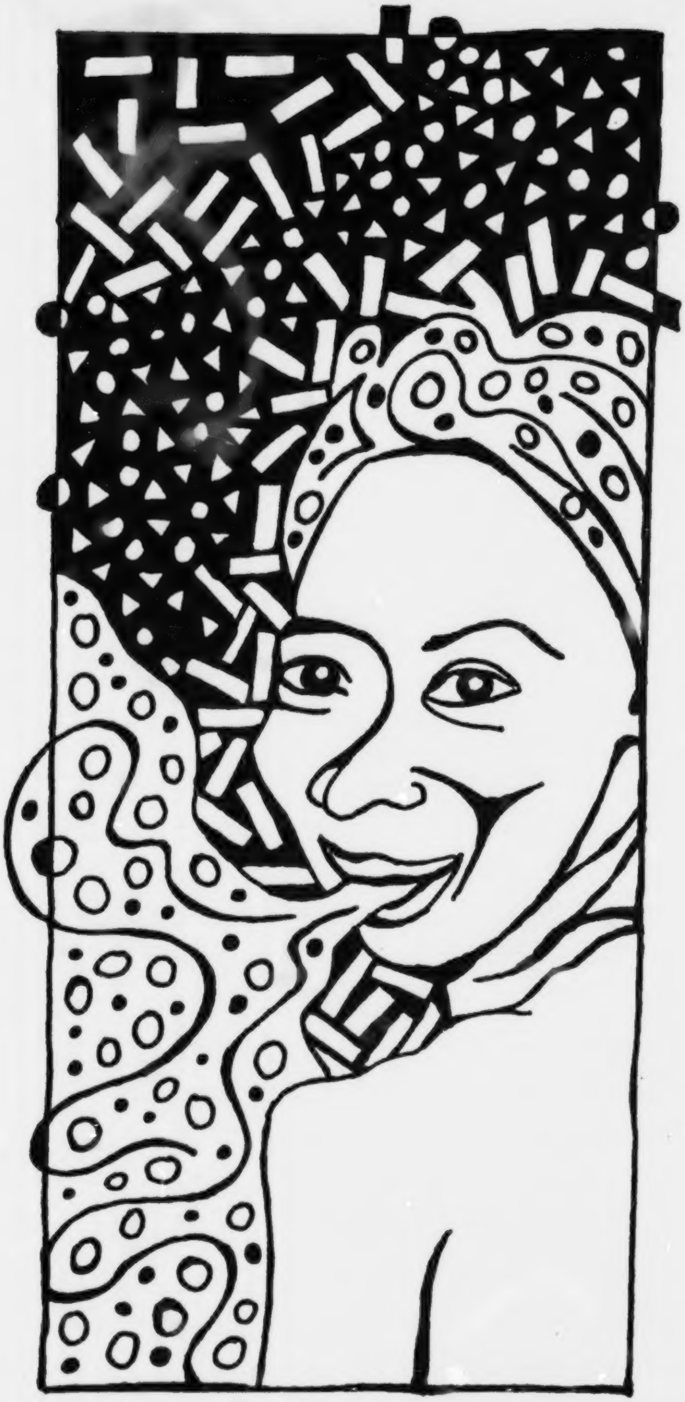

Language Learning through Lies and Fantasies

Aixa Perez-Prado

Aixa Perez-Prado is an Assistant Professor of TESOL program at Florida International University. She has taught English to non-native speakers and worked in teacher preparation both within the United States and in Central America and North Africa. She is currently working on putting university TESOL courses fully and partially online as well as on developing partnerships with bilingual educational programs.

I don't remember the first time I heard English, but I do remember the smell. It was the smell of cinnamon and maple syrup. Smells I wasn't used to and didn't appreciate. Equally disturbing was the lack of smells that typically surrounded me, the bus fumes, the leather, my grandmother's face cream. English came to me in a place I didn't know, and had no interest in knowing. It came to me in loud words and strange sounds. Sounds I'd never heard people make. Trapped in this unfamiliar place without the ability to go home, I began to rely on my imagination for comfort and direction. Little by little, the power to pretend, to fantasize, to create my own world allowed me to accept the one I now lived in. My imagination helped me to grasp the language around me, to negotiate this culture with its hollow sounding words and to make those words my own.

Despite a rather shaky beginning, at the end of three months time I was apparently speaking like a native. At least according to the teacher that my mother spoke to in the fall shortly after I started my first official year of school. I had spent long hot weeks in all-English summer camp before then. This new teacher couldn't understand why my mother was concerned about whether I understood what was going on and whether I could communicate effectively. The teacher hadn't realized that I was a non-native speaker, and had only been in the United States since May.

How could this be true? How could I have passed myself off as a native speaker after so little time had passed? I hadn't wanted to learn the language; I wasn't motivated to learn the language. I wanted to go home. Instead I was immersed in an all-English environment for approximately ten hours a day. Thousands of miles from the country I knew, powerless to change my actual circumstances, and all of four years old.

Eventually I majored in English in college, studied TESOL in graduate school, taught EFL abroad and ESL in the United States. English became my dominant language and a language I learned to love. But during those first few months of immersion something more significant than studying a language occurred. I learned to play in English, to sing in English, and to exercise my imagination in the language.

Remembering Anger

When I think back on those early days in English, I mostly remember anger. I remember the resentment of having to be in a strange new place with strange new people who didn't love me and who I didn't love. But I also remember lying. I remember lying to myself and eventually to others. Living in a fantasy world that I created through language, first the language in my head and then the language all around me. Of course I hadn't become perfectly fluent in just four months, but I had learned to fake it in English. As it turned out faking it in English, that is relying heavily on my ability to pretend I was fully communicative when I really wasn't, would be a big step in my language acquisition process.

At the age of four, I felt certain that my father could never have intentionally left me to this linguistic fate. He would never have left me at all, I thought, only death could have kept him away. And so I imagined him dead, and myself an orphan. Or at least half an orphan since my mother was still around. I should explain here that my mother had been in the States for a year already, they were separated, and I hardly had any memory of her. So she was, in effect, a stranger to me. A stranger that my father had left me with so that he could die. I imagined his death at sea. He was caught in a storm and though he battled bravely through the night in shark-infested waters, calling out my name, it was all in vain for he perished anyway. Either that or he was on a remote island somewhere a castaway, building a house of twigs and thinking of me. Writing me stories in the sand that would disappear with the wind and the waves every day only to be rewritten again. I don't think I shared this information with anyone: the rest of the world just thought my father had left. After all, I didn't have the language to express this truth for the language to be understood was English here and my mind worked only in Spanish. I do know I told my mother he was dead, much to her dismay, but I didn't let her in on the shark-infested waters bit.

Later I imagined many other things, like fake sisters and brothers. Being an only child, I had nobody to share my righteous indignation with. Nobody was there to fully sympathize with the gross affront of being left in an English world when my soul belonged to Spanish. So I made these brothers and sisters up, giving them names and ages that tended to change depending on the day, the situation, and who I was pretending to talk to. Soon these imaginary companions were the partners in my first combination Spanish/English interactions. I complained to them and they agreed with me, understanding everything I said. They were the best of listeners.

Aixa Perez-Prado is amused as she explains a point of grammar.

Daisies, Daisies

After some time, I started to imagine things less fantastic, more contextual, perhaps because I was starting to learn the vocabulary for these things. One of the first things I imagined in English was that the song *A Bicycle Built for Two* had been written expressly for me, and so I made a big effort to memorize this song. "Daisies, daisies, give me your answer true, I'll go crazy over the love of you..." I don't know if these are the actual words of the song as it was written, but this is how we sang it in school. I suppose I understood some of it, though not much. After all for the longest time I thought the song was about daisies because in school we called it *Daisies, Daisies*, and I knew that word from the *he loves me, he love's me not* ritual I saw on the playground every day.

I remember the day that I mustered up the courage to ask for that song during circle time. I had never requested a song before, in fact I have no memory of having uttered a single word in the English language out loud before this time. But I so wanted to hear *Daisies, Daisies!* I raised my hand and saw the teacher's eyes meet mine. I remember her smile and her question, though I couldn't understand the words of it. I stood up from my kneeling position and made my way around the circle of children to the front bench where she sat with her guitar and wavy hair. I got close to her ear and cupped my hand around my mouth to hide my face, and very quietly whispered, "Daisies, Daisies" to her. I don't remember if she responded to me, but I know that even as I made my way back to my spot on the juice-stained rug, I heard the opening chords of my favorite song and felt like the most powerful person on earth. I had spoken in English and I had been understood. It seemed the whole world was singing a song of praise about me and my victory, and the song began with my first word, *daisies.*

Soon after I began to imagine myself talking and playing with the other children rather than watching silently or crying in a corner. I could hear my voice telling the other kids how to play a game I knew, teaching them with words they understood. I went back to my house at the end of the long school day and practiced this in the mirror. I made faces like the ones I saw at school, I laughed at my own jokes and asked myself if I would be my best friend. I imagined the one girl in school whose smile always met my eyes asking me over to her house, sharing secrets with me, pretending to be my sister. This little girl, Avian, was black and I imagined myself getting darker each day in order to match her skin with mine.

It seems clear to me that my imagination had a lot to do with my language learning. After all, I had to imagine myself doing and saying all sorts of new things with new words before I was able to actually do or say them. I used my fake English when I was pretending before my real English kicked in. When I was teaching English overseas and here in the U.S., I was constantly asking my students to imagine themselves in situations, roles, and predicaments that demanded the use of English. I used simulations and role-plays, journal writing and jigsaw activities. I asked my students to imagine that they were in restaurants,

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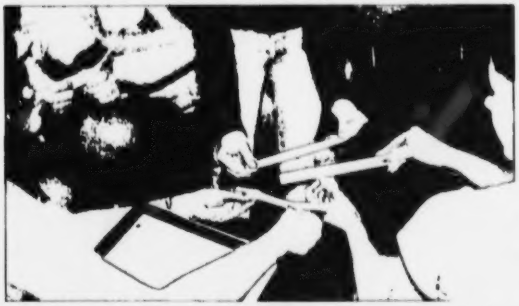
post offices, grocery stores and bars (or playgrounds, depending on their ages). I asked them to imagine that they had won a million dollars, lost their car keys, had to decide which person on a waiting list was most worthy of a donor heart. I asked them to create fantasy worlds in which they could experiment with language without getting hurt, worlds in which their imaginations were the signposts that told them where to go.

Imagine

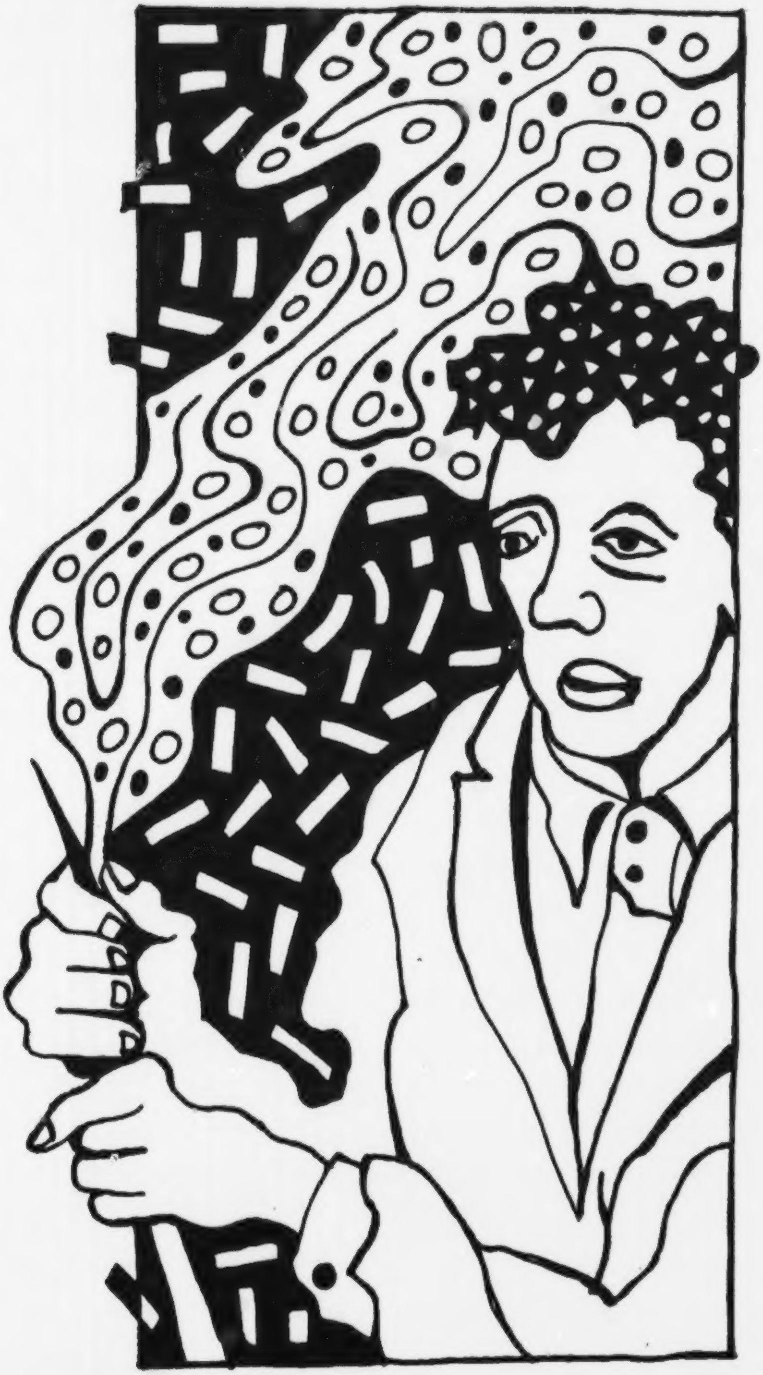
Now that I teach teachers to teach English, a job that always seems difficult to explain to persons outside the profession, I continue to ask my students to use their imaginations. I ask them to imagine that they are the English language learners. I ask them to feel how tiring it is to hear a different language all day, to feel how hot their cheeks get when someone corrects their grammar in a rude or mocking way. I ask my students to imagine their students, current and future. To create learning scenarios for their classes, to imagine difficulties that might arise using certain activities and assessments. I ask my students to take themselves out of our teaching classroom and textbooks and to enter English language learning classrooms in their minds. I ask them to imagine following their students throughout the day, and to wonder what happens to their students when they leave the class. Will they get to practice what they learned? Will what they learned in class make any sense the outside world?



The author's students put a story together.

Lately I've given my students' imaginations a toy to play with, the Internet. The use of technology in teaching and learning has done nothing to limit our use of the imagination. The virtual world demands a certain creativity, a willingness to succumb to fantasy and to actively construct a learning context. By teaching online, I have had to imagine the faces of my students, imagine the reactions to what I say and write and ask them to think about. This is no easy task, and has been exercise for my own imagination. I need to anticipate their needs as learners, their questions, their looks of confusion and frustration when they don't know what to do.

As a language learner, my imagination allowed me to navigate a new culture and language, allowed me to make sense of the world through a whole different set of phonemes. As a language teacher my imagination assisted me in guiding my students through a new world, in creating contexts of communication in which they could refine and delight in their newfound skills. As a teacher of teachers my imagination continues to be active, to work in virtual and real time, allowing me to give my students the power to trust and utilize their own imaginations to teach and learn and live in a world of language.



Organic Learning

Crossing the Threshold from Conscious to Unconscious

Grethe Hooper Hansen is an independent scholar and researcher presently living in Bath, England. Her writings and presentations are recognized internationally.

Grethe Hooper Hansen

Life since September 11, 2001, will never be the same again. The implication for education is that the mode of thinking which focuses more or less exclusively on Aristotelian logic has failed us. Concentrating on the trees, we have lost sight of the wood. Logic can help us to set up a world-wide police force to help protect us from more of the same, but it cannot open up those aspects of mind, which bring balance and wisdom to modify its enthusiasms.

There have been many wake-up calls: from Carl Rogers, Ivan Ilich, Paolo Freire; more recently from Howard Gardner, Herbert Benson, Daniel Golemen, Parker Palmer, Tobin Hart, and Alan Block, to name just a few. The quantum revolution, now nearly a century old, spelled out in great detail the changes that needed to be made to balance yang with yin. But in the absence of a theoretical framework with which such change could be understood and justified, the snowball of education rolled on down its steep slope, increasing its load of tests and examinations. Education is slow to change for the Newtonian reason that we do not teach something until we fully understand it.

This article offers a glimpse of such a framework, one which is not new, but whose relevance was not clear at the time when it appeared. First we review the differences between old and new scientific paradigms, and then consider how this can be applied at a mental rather than physical level. The chart below was presented at the Blaker conference on education, UK, April 2000, by physicist Chris Clarke, author of *Reality Through the Looking Glass: Science and Awareness in the Postmodern World* (1996) and Chairman of the Council of the Scientific & Medical Network.

OLD	NEW	IMPLICATIONS
Determinism	Indeterminism	Each present moment is open to new opportunity.
Machine	Organism	My relation to the world is modeled on my relation to living creatures.
Separate units	Interconnection	Empathy, for people and other-than-humans, is physically real.
Atoms	Fields	Each of my actions propagates infinite effects.
Exact quantities	Articulated structure	My sensitivity to patterns is a key to understanding.
Observation	Interaction	I accept being changed by what I encounter.
Control	Participation	I am committed to engagement with the world.
Competition	Co-operation	I look for mutual benefit.
Freedom is illusory	Creativity	I am willing to shift to new ways of perceiving

Dixon's Reversal

The translation of principles that apply to the physical world into principles that apply to the mental world has been available to us since 1981. Then, a quantum leap in psychology was made with the publication of *Preconscious Processing* by Dr. Norman F. Dixon, MBE, at that time Professor of Psychology at University College, London. It seems to be the case that once technology was able to measure the microscopically small which lies beyond the power of perception of the five physical senses, we crossed a threshold into another dimension of reality in which the rules of manifestation are reversed. What Dixon revealed is that when we focus our attention beyond the level of the conscious mind, crossing the threshold from conscious to non-conscious awareness, we are doing the same thing at a mental level, and the rules of psychological manifestation are also reversed.

Unfortunately, Dr. Dixon's work appeared at just the wrong moment, when universities were seeking a paradigm for the development of Artificial Intelligence. Thus it was eclipsed by the emergence of Cognitive NeuroScience (CNS), which regards thinking as rational and logical, a perfect basis for AI. This brought funding, new jobs and a rich field for research to cash-strapped universities. But its premise of rationality was famously demolished by neuro-scientist Antonio Damasio in his book *Descartes' Error* (1994).

A few years before Dixon's book appeared, Bulgarian psychiatrist Georgi Lozanov's *Suggestology and Outlines of Suggestopedy* (1978) was published, an unwieldy title for a book whose claims of prodigious learning did not seem possible and were not believed. In fact, Lozanov was applying exactly the same science to the classroom, and his results depended on maintaining "quantum" conditions. His work was later watered down to produce Accelerated Learning, which translates a quantum phenomenon into Newtonian parameters with only occasional success. This article offers an understanding of Dixon's science combined with Lozanov's know-how in applying it to classrooms.

A Confusion of Logical Levels

It will show that our mistake in education has been a confusion of logical levels. In the Newtonian way, we focused on only one level of reality, the material, because it can be statistically measured and tested. The quantum revolution revealed that there are many different levels of reality, and our thinking and discussion must acknowledge those levels. For example, competition "works" at the material level, creating an elite class, who achieve high results. It does not work at the more subtle levels, disempowering the majority and breeding hatred. These differences will be made clear by reference to Dixon and Lozanov's work.

Along with Dixon' s discovery go other unsettling truths. The old view that "Seeing is believing" gives way to the new view that "Believing is seeing": we see only those things that we already have a concept for, and which we are prepared to see. We now need to recognise the power of our thought to affect the world, and take responsibility for it. We must also recognise that in the classroom, the context that we create determines the results that we get. No twenty-first century educator would deny the existence of the unconscious mind and its vast influence on learning and behaviour. But in the absence of a science that could delineate it in a systematic and practically usable way, we continued to teach from conscious mind to conscious mind as if the learner were a learning machine, which is to say always operating in a predictable and uniform state of consciousness and devoid of needs, emotions, individual perceptual differences and other neurological distractions. In a CNS context, learners learn more or less in the way we expect them to, but there are other possibilities that can be evoked by setting up a different context. In the words of Marshall McLuhan, "the medium is the message."

Pre-Conscious Processing, PCP

Think of the mind as an iceberg, of which only the small tip appears above the water—to give some sense of the proportions involved. (The iceberg is not a new idea, but will be to some people.) The tip is the part that carries conscious awareness; it is like a tiny, misted window through which we can look into the vast complexity of the non-conscious. The major task of the brain, apart from overseeing the running of the human organism and intervening when things go wrong, is to take in information on the environment, sort it out and act on it. Millions of impressions are registered through our senses simultaneously and without conscious awareness: all that we see, hear, feel, smell and taste. These impressions have to be stored in memory so that they are available for regular scanning and selection for conscious attention. Below the threshold of awareness seethes a perpetual frenetic activity, a continuous pouring in of information matched by the turmoil of items seeking for selection by endless kaleidoscoping into new patterns from which meaning can emerge.

Diagram 1

Conscious awareness evolved to perform several functions, among them:

- To give us access to the end products of extensive pre-conscious activity;
- To prioritise information, plan and prepare for action;
- To monitor the automated system, taking over the action in situations of danger and intervening when things go wrong;
- To allow us to suppress information that might upset us or distract us from action.

(This is the basis for defence mechanisms such as projection and denial, whose existence was part of the complex lesson of September 11th. There is not space in this article to explore these, but Dixon's model makes them easy to understand and identify.)

Because we are conscious only of that of which we are conscious, we tend to assume that conscious awareness is all there is. Whereas, in fact the conscious mind has severe limitations. It is a low-content, short-term buffer aimed at stimuli with action potential. Specialised for making quick judgements about the world it perceives, and acting on them immediately, it likes to focus on one thing at a time. Prediction, generalisation, classification and simplification are major strengths. It seeks certainty and tends to be uncomfortable with ambiguity—but it can also teach itself to override its natural attitudes, and this is what counselling and facilitation training are all about. This is the mind developed by our ancestors, hunter-gatherers whose survival depended on such things as identifying the right plants to eat and defending against attack. Its skill in reduction preserves our sanity, protecting us from cognitive overload.

Only a tiny fraction of our mental activity becomes conscious. There are many layers in the unconscious mind. We use the term subconscious to indicate that which is always in action just below the surface, influencing thought, holding everything in memory, running the automated systems, potentially but not actually accessible. Unconscious indicates that which is much less accessible or firmly hidden; this includes memories from a whole lifetime, atavistic traces of our ancestors' lives, the collective unconscious, archetypes, all the mental residue of the species. Psycho-therapy has shown that the unconscious also harbours disturbing memories suppressed by the action of the defence mechanisms, mentioned earlier, that we have deliberately concealed from awareness but which nevertheless may continue to influence every waking moment. Influences in the unconscious can be highly active while still firmly inaccessible.

Lozanov in his method of learning aims at what he calls the *para-conscious*. This is the field of potential awareness that exists when the mind is only lightly focussed so that it still remains receptive to other possibilities. This is our state of normal awareness when we are doing something that does not require careful thought: for Lozanov, games, drama and activities of all kinds. He ensures that the target information is close to the surface, things that we are vaguely aware of and could focus on if we wanted to, but do not. At the same time we remain open to influences from the most profound depths of the psyche, which is why Lozanov uses games from childhood that can help recall powerful states of mind from the distant past. He deliberately avoids precision and focus in learning so as to keep the mind open to these richer, more voluminous and still ambiguous fields of information below awareness.

Reversal

As in all threshold experience (an important concept in psychology), progress from one world, or dimension, to another tends to bring a reversal of rules. This is a particularly important point for educators to understand: in a situation of paradigm change. Operating on the basis of a Newtonian set of assumptions that we automatically employ in making decisions, we now need to be more conscious of what we are doing in a new-paradigm environment. The table of paradigm change, shown earlier, reveals some of the reversals of the ways in which objects are seen to interact. We have all been trained to assume the "old," not the new.

To give just one example of mental principles of operation in reverse, while reason and the conscious mind tend to select information on the basis of what makes logical sense, the major criterion at the non-conscious level, shared by the rest of the animal world and the plant world, is that which gives pleasure. At an unconscious level, we respond to everything in terms of the pleasure it offers us, and then translate that response into the terms of the dimension that is prominent in the interaction. Thus, if the lesson is unpleasant, the child may resist it, albeit unconsciously by going to sleep or "failing to understand." Failure to under-

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stand succeeds as a bid for attention within the language of lessons. It is well known in the world of remedial education that hearing problems are often due to a habit of tuning out the voice of a nagging parent. Lozanov usually responds to learning difficulties by *giving more attention* to the student and finding an activity in which he or she can excel.

Here is a chart to show the general reversals in crossing the threshold from conscious to unconscious. The intention is not, of course, to say that we must do everything as if for the unconscious; obviously the mind is always working in both modes. But if we are to engage in a holistic mode of learning and teaching and to deal at an appropriate level with issues such as motivation and learner autonomy, which have very little to do with the conscious mind, we need to be aware of both sides of the coin. Brackets are used to show the relation to Chris' chart.

CONSCIOUS	UNCONSCIOUS
Active & controlling	Receptive, spontaneous, participatory
Part analysis: build from part to whole	Whole comes first: from whole to part
(focus on atoms, separate units)	(interconnection, patterns, fields)
Low volume, reductive	High volume
Specificity (determinism/exact quantities)	Ambiguity - (indeterminism/pattern)
Recoding: interpretation/consistency	No recoding: infiltration of the new
Right/wrong; obsession with correctness	Errors are learning material
Fixity (machine); preservation of concepts	Organic plasticity: let it emerge
Analytical: deeper into detail	Creative: looking for new relationships
Criterion for acceptance: Does it make sense?	Criterion: Does it give pleasure?
Working mode: high focus, concentration	Working mode: relaxation
Interaction: competitive (separating/ranking)	Interaction: bonding is the first impulse
Focus: mental dominant	Holistic: feeling, sensation, intuition dominant
Viewpoint: objective	Viewpoint: subjective
Serial function predominates	Parallel function predominates

If our aim is that learning will take place at a non-conscious level, and that information will rise to awareness (by self-selection) only when appropriate for the learner, we turn the classroom inside out and upside down:

- Give students what they like, not just what is considered good for them,
- Move desks from rows to clusters,
- Allow constant movement and interaction, and much more self-direction;
- Reduce testing, telling, prescribing, correcting, even praising,
- Add creative/artistic/musical activity, which calls upon the unconscious mind to make its best possible effort, allows for the expression of dammed-up emotion (Art every day, Keeps the doctor away), gives incubation time for unconscious learning work in progress, and above all, engages the bottom-up processes of organic unfoldment.

Top Down, Bottom Up

The idea behind organic learning is that every living organism contains within it a principle for its own natural growth or unfoldment, and that will happen provided there is no impediment. This process produces emergent properties, which are not universal or foreseeable; each individual will achieve what is appropriate for him or her. Lozanov creates a friendly, supportive, relaxed, non-competitive classroom with a range of activities that everyone can enjoy; he also provides opportunities for emotional expression through the arts so that learners can offload otherwise obstructive emotion. Individuals can work at the text in their own way at their own speed and learn what is appropriate for them; there is no fixed menu.

The most important concept to grasp in of all of this is understanding the flow of learning in the head, which means replacing our top-down classroom assumption with a bottom-up model. The best description I know of the different ways in which the conscious and unconscious minds arrive at conceptualization is given by Lakoff and Johnson in their book *Metaphors We Live By* (1980). Meanwhile, here is a general idea of their theme combined with Lozanov's view of classrooms:

Our minds have evolved to take in a specific narrow band of information that pertains to physical survival in a material world, and we naturally do this by walking about using eyes, ears and other senses to respond to what is around us. We take in information unconsciously, as shown in Dixon' s model, allowing the most useful and relevant to float into awareness and also using the conscious mind to assist this process. But this is not what happens in classrooms. In the majority of classrooms we have to sit still, focus hearing and vision only on the teacher and write down or try to remember all that is said. This involves actively suppressing information from the unconscious (through senses other than ears) that is trying to make its way into awareness, often spending more energy in closing the mind than in receiving. It takes effort, especially if the talk is uninteresting, in which case the mind automatically fishes for more entertaining material in memory.

Natural Learning

This shows the normal flow of information from outside into the unconscious, and by selection up into conscious awareness. Selection in a natural state is largely bottom-up: items cluster together until by virtue of their collective volume and strength of signal, they self-select into conscious awareness. There is also a top-down process of semi-conscious scanning for relevance set off by conscious or unconscious intention to find particular meanings; the brain is a compulsive problem solver and pattern maker, and likes to be busy looking for something. The point is that the mind does all this of its own accord and in its own way. Teaching can either dovetail with this process, in which case learning is exhilarating and does not cause tiredness, or it can oppose it, in which case it is true to say that "One must suffer to learn." Traditional education favours opposition and suffering, which we often learn to enjoy, but in the process loses the natural motivation that can be seen in small children ecstatically crashing among the saucepans. Whereas Montessori's self-appropriated learning from physical activity is a good example of dovetailing with the natural process.

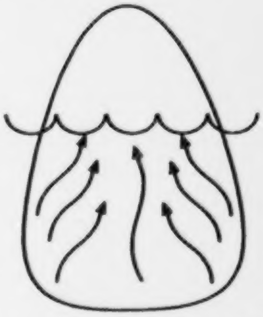

Diagram 2

Classroom Learning

When we choose opposition, information is "pre-digested", divided into elements, which are then "spoon-fed" from the teachers conscious mind to the learner's conscious mind. The information transmitted is low-volume and is a part of a greater whole, which will be arrived at by accumulation. By contrast, Lozanov always shows the whole picture first, bombarding the brain with a high volume of information. What he does not demand is the ability to parrot back what was transmitted, an unspoken requirement of traditional teaching—which has the effect of holding the mind on constant alert. He also organises the presentation of information in such a way that the learner's conscious mind is lightly distracted from the target learning material, eg., concentrating on the thread or story of the text rather than the syntactic details targeted) in order to engage the para-conscious dimension of learning—just as it would be in the natural world. I walk along a mountain path focusing lightly on getting from A to B and in the process I absorb the information I need to respond to the conditions around me.

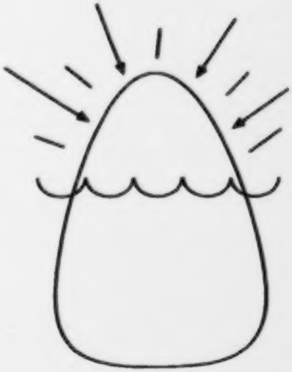

Diagram 3

Montessori and Steiner would do more or less the same, and many other innovators. Their difference from Lozanov is simply that he has planned what he is doing for neurological reasons and can explain in those terms why he does it. This enables other people to understand and correctly apply different pedagogical approaches, which might otherwise seem blurred or not much different from the traditional. Lozanov has an ingenious formula for asking questions in such a way that the mind remains in para-conscious mode until the very last moment (again, space does not allow a description of this). We could say that he makes every effort to maintain the wave form as long as possible before collapsing it into particle form.

By doing this, he achieves several different things:

- Allows initial plasticity, which means ultimately greater precision in learning;
- Facilitates bottom-up process, or self-appropriated learning, which is both more efficient and more autonomous, and leads to better long-term memorisation;
- Reduces stress and tension, which also keeps the mind open.

This is the kernel of his amazing "super-learning" effect, easily lost when the detail is not in place.

Of course, much excellent education used to be like this. What happened is that size of institutions increased (We closed the small schools), as did the number of examinations (According to the *Independent* newspaper, children in UK who leave school at 18 will now have taken 75 public tests or examinations!), we relied on science to verify what we were doing and dropped those subjects it could not justify. Progress back to excellence will take a combination of understanding new science and careful adjustment of method in accordance with it, plus emphasis on Emotional Quotient (EQ), establishing a heart connection and ultimately letting the children lead us into a new methodology.

Control

Control is something that the conscious mind does automatically since it has to select and reduce information; meditation teaches us how to let go, consciously, of that control. In response to threat or demand, the mind steps up controlling activity; stress mounts quickly in competitive environments. Teachers who feel insecure control children, and governments who feel insecure impose assessment to control both teachers and children. In the brain, control has the effect of focusing down the lens of the mind, which reduces peripheral receptivity, and with it creativity and learning – with the exception of rote learning. A certain amount of control is normal and healthy, but the tendency to control comes from having a lot of repressed emotional material, such as fear or anger, which has never been allowed expression. The only way, ultimately, to reduce controlling is by developing EQ both for teachers and learners.

Competition, as noted earlier, "works" in highly controlled environments, which rely on top-down process. It does not work for organic approaches relying more on the bottom-up. One person's success is everyone else's failure, sowing resentment and defensiveness, in effect closing the mind. Organic unfoldment relies on sensitive response and wide peripheral awareness, both achieved through a lowering of defences. In the new medicine, to quote an example from Deepak Chopra (1989), when the body produces cascades of biochemicals in fractions of a second too small to count, our interventions through drugs are never more than clumsy and inadequate and very often harmful; a better solution is to learn how to harness the body's own exquisite self-healing processes, but this requires relaxation, the parasympathetic response. On the emotional front, the Newtonian approach is to give valium and prozac to suppress the tension or depression caused by emotional concealment; the quantum alternative is development of EQ, making self a resource to be tapped, not a danger to be suppressed in the words of Parker Palmer. The long-term consequences for self and society are immense. Lozanov believes that if the classroom is sufficiently protective, nurturing and stimulating, each human organism will find what it needs for its own growth—and he notes that different learners grow in different ways, at different times and speeds.

This is not at all the same as the nineteenth century notion of "laisser faire," which had no psychological basis or concept of direction. It negated the whole educational process, leaving everything to biology. There is plenty of evidence now (particularly from the Russian research of A.R. Luria and L. Vygotsky) that conceptual thinking has to be taught or evoked in children by appropriate stimulation and does not emerge of its own accord.

Lozanov acknowledges and uses the advances and discoveries of science (particularly chaos theory) and neurological research, bombarding the brain with a high volume of information to ensure that processing occurs at non-conscious levels. He also provides the protection, nurture and an intricately conceived informational input (material presented specifically for predominantly right-brain pattern recognition) that will allow the organic process to work optimally towards excellence, and including ways of discharging emotions built up through the normal action of defence mechanisms, which otherwise block or distort the learning process. This involves the use of games, activities, music, song, drama, dance, a large-scale return of the arts to the classroom. Paradoxically, when emotions are formally engaged in the learning process, the teacher has to be far more rigorous in behaviour than in the exclusively intellectual classroom because the learner has become more sensitive and vulnerable. The openness and spontaneity of the learner is maintained by fastidious emotional modelling, careful planning and tight organisation on the part of the teacher/facilitator.

An inspiring description of teaching in this way, albeit through intuition rather than science, can be found in Sylvia Ashton-Warner's book *Teacher*, recently reprinted by Turnstone. Sylvia Ashton-Warner was an Englishwoman who taught Maori five-year-olds in New Zealand in the nineteen thirties. She described these children as small volcanoes with two principal vents, one of destructiveness and the other of creativity; when the creative aspect was developed, the destructive would atrophy. All the classroom projects were based on language and concepts from the children's own life, that which deeply engaged them, and all was elaborated using their own extraordinary abilities in such things as song and dance; learning drew deeply on the organic process. This eventually produced skilled and disciplined as well as passionate adults. New paradigm science would fully support the work that she arrived at through her own personal sensitivity and wisdom.

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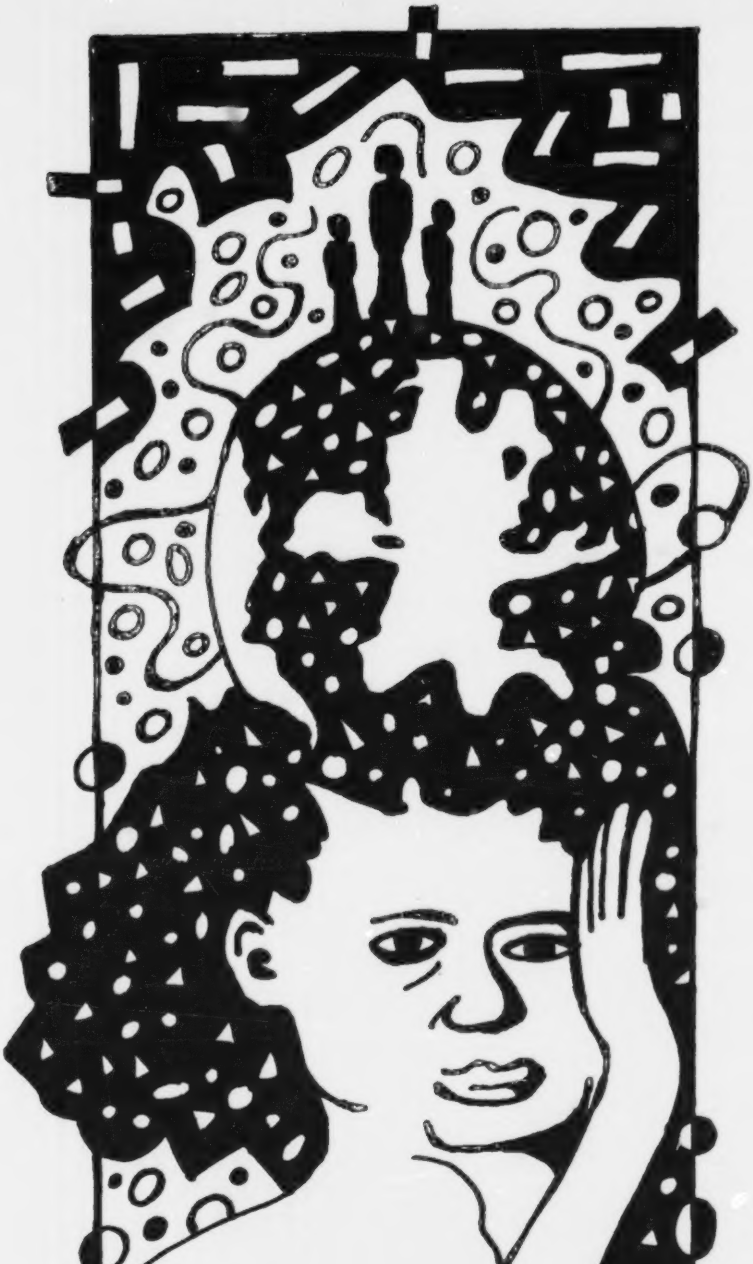

The Role of Emotions In Language Teaching

Nuray Luk

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Introduction

Many years ago, I took a course in the history of art. I passed by memorizing everything, and today I do not remember anything except one class meeting. Our teacher was usually very serious and did whatever the textbook called for. One day, however, she took a black vinyl record album from her briefcase and carefully put it on the record player she had carted into the classroom. She told us to listen carefully, and when she said, "Begin writing," we were to write about anything we had studied in the course. We could describe a painting, the way we were feeling when we had discussed some art movement, the way we reacted to the story of the life of an artist. Anything. Anything we did would be correct. I remember that I was overjoyed. I remember my sudden and surprising discovery of meaning in music. I remember what I wrote, and I remember the soothing music. That one class is etched in my memory.

As a non-native speaker of English, when I look back into my second-language learning experience, I see that my emotions have had a significant impact on my learning, and I see that "Emotions are markers. Emotions lend significance to situations" (Brand and Graves, 1994). I can see that a great deal of my motivation to learn has emerged from my emotions. Having discovered their importance in my personal learning experience, I began exploring the importance of emotions in my own classes.

My exploration of the role of emotions in teaching continued with a paper I presented—my first academic presentation—in Three Rivers TESOL in Pittsburgh in 1996. I had thirty people in my audience, and during my workshop I saw three people crying and after the workshop many people came and talked to me about their reactions. This was a great encouragement for me to go further in my exploration. I had to learn more. As Guild (1994) states:

> Knowledge is power. For teachers, learning more about the complexities of learning, both cognitive and affective, can only help our professional growth and personal satisfaction. A teacher who truly understands the importance of affect in the classroom, and who believes that all students can learn, can offer opportunities for success to all students (cited in Reid, 1999, p. 305)

Writing with Passion

In my pursuit of personal satisfaction as a teacher, I have realized that in our teaching experience we are alone. One can read many books on teaching English, and go to many conferences to get ideas, but it is only in class that we really realize that we have to make our own decisions. It is like reading about how to bathe a baby. The written instructions are easy. It is only when you hold that tiny little body in your inexperienced hands that you realize that you have to find the right way yourself. John Fanselow quotes Whitman: "You must travel it for yourself." While looking for the "right way," I came across Romano's book *Writing with Passion* (1996). I read this book with more than passion. As I read it I lived the "flow" (Optimal psychological experience) that Csikszentmihayli (1990) describes. Flow is the state when the individuals' performance level is compatible with the level of the task or material. In such a situation the individual is totally absorbed in the task or material regardless of any extrinsic or intrinsic motivation. As a teacher, I was at the right level of experience to understand Romano. As a teacher, it was important for me to discover that—as Romano says, "the intellectual and emotional are knotted" and that "Intellect enables emotion; emotion intensifies intellect." Romano believes in the power of emotions to motivate students and involve them in writing. He also says that we have to motivate our students not only to complete an activity but also to take the responsibility and initiative to seek, discover and respect themselves as learners, as individuals. How do we achieve this? One solution is to trigger students' emotions.

What is an emotion?

In this article, I use the term *affect* to cover emotion, feeling, and mood, as Damasio states, " As for the word *affect* it should be used only to designate the entire topic of emotion and feeling…" (p. 16). I will use the terms affect and emotions interchangeably. Since it is beyond this article to define what emotions are, I will refer to Gordon H. Bower's article entitled "How Might Emotions Affect Learning?" in *The Handbook of Emotion and Memory: Research and Theory* (Christianson, 1992). According to Bower, emotions are reactions that are triggered by "computational demons" in the brain that monitor our actions, plans and goals. Emotions are activated by external situations, have reflex-like quality and are cross-cultural. They can be classified as basic emotions (presumably universal) and subordinate emotions that are more socially constructed.

In the same vein, Damasio (2000) defines emotions as "specific and consistent collections of physiological responses triggered by certain brain systems when the organism represents certain objects or situations (e.g., a change in its own tissues such as that which produces pain, or an external entity such as a person seen or heard; or the representation of a person, or object, or situation, conjured up from memory into the thought process)" (p. 15).

Emotions and Memory

Damasio (1999) states that "There is nothing distinctively about human emotions since it is clear that so many nonhuman creatures have emotions in abundance; and yet there is something quite distinctive about the way in which emotions have become connected to the complex ideas, values, principles, and judgements that only humans can have" (p. 35). He has shown in his works that from a neuropsychological perspective, emotions are very important: they exist in our brain and are biological. In the same vein Oatley and Jenkins (1996) see emotions as based on biological processes, and elaborated by culture.

Bower argues that when individuals store memory for an event, their emotional reaction to it could serve as a useful index and that events associated with strong emotional reactions tend to be well learned. He states that, "the memory advantage for highly affective material was the same for negative as for positive reactions to the material" (p. 15). However, Alice M. Isen (1993) claims that, "whereas positive affect was found to be an effective retrieval cue for positive material in memory, induced negative affect was not found to be an effective cue for negative material, or was seen to be less effective as a cue for negative material than was positive affect for positive material" (p. 261). Isen also asserts that "the material in mind is organized and accessible in terms of its positive affect tone, and that people spontaneously use positive affect as a way to organize their thoughts…and common positive feelings are fundamentally involved in cognitive organization and processing" (p. 261).

Jensen (1998) goes further and suggests that emotions not only help us remember things that are most emotionally laden, but that emotions "give us a more activated and chemically stimulated brain. The more intense the amygdala arousal, the stronger the imprint" (p. 79). He also quotes Squire to support the view that emotions are so important that they have their own memory "pathways". He also points out that "Good learning does not avoid emotions, it embraces them" (p. 80).

Emotions in ESL

The field of teaching English as a Second Language also embraced the role of affect in learning. In the late 1970's and 1980's concern to look for ways to incorporate the affective dimension of the learner into language learning began with writers like Stevick, Rinvolucri, Moskowitz, and Galyean (Arnold, 1999).

In learning a second language, we encounter anxiety, fear, and other negative emotions. These have been of great interest to many researchers, especially in teaching ESL writing. Thomas (1992) has explored the affective experience of ESL writers and concluded that affect can have either a "facilitative or debilitative" influence on the writing process of ESL students. However, triggering positive emotions has not been elaborated on in teaching methods, except for Lozanov's *Suggestopedia*. Lozanov claims that increased memory power is not an isolated skill but is a result of "positive, comprehensive stimulation of personality (quoted in Richards & Rodgers, 1998, p. 147).

Nuray Luk's students read the short story "Later" which is in the article.

Positive affect has been studied by Alice Isen since 1970's. In her article, "Positive Affect" (2000), based on her own research and other studies, she strongly argues that positive affect has a powerful, and facilitating effect on thinking, creativity, decision making and risk taking. Her work has shown that an event such as unexpectedly finding a coin in the return-slot of a public telephone, seeing a few minutes of a comedy film, receiving a small gift, or learning that one has performed well on a seemingly inconsequential task is sufficient to bring about significant changes in behavior and thinking.

Two recent books, *Affect in Language Learning* (Arnold, 1999) and Schumann's *The Neurobiology of Affect in Language* (1997) focus on the role of emotions in the field of ESL. The two dimensions of emotions they explore are the impact emotions have on creating an atmosphere conducive to learning and the interaction between emotions and memory.

Arnold says in her preface that "there is a growing concern for humanistic approaches and for the affective side of life. Perhaps the common ground upon which we all rest--both in language learning and the greater whole of society—is a desire to contribute to the growth of human potential" (p. xiii). In her book, the affective factors are dealt with from three perspectives: the learner, the teacher, and the interactional space. Indeed, only when we take all these into consideration can we reach a positive atmosphere of learning. As Earl Stevick says (1996, p. 12) the classroom should be an arena in which the students can feel they are "learning as a whole person, with body, mind, emotions in harmony with one another." I will only add to this that teachers also should be in the classroom with their body, mind, and emotions. One way to achieve this is through literature.

Literature and Transparent Language

According to Collie and Slater (1987, p. 5), "literature can be helpful in the language learning process because of the involvement it fosters in readers…The reader is eager to find out what happens as events unfold; he or she feels close to certain characters and shares their emotional responses. The language becomes"'transparent'—the fiction summons the whole person into its own world…It is important to choose books...which are relevant to the life experiences, emotions, or dreams of the learner." By *transparent*, Collie and Slater seem to be referring to the fact that at one point of involvement in a story, the student is concerned not primarily with grammar and translation, but with the charged and immediate incident or narrative of the story itself. It is important, they point out, to note that literature "which speaks to the heart as to the mind, provides material with some emotional color, that can make fuller contact with the learner's own life…" (p. 2). The dynamic consideration of specific stories, they conclude, might be one of the most prevalent methods of creating a classroom environment in which students exist with their ideas and emotions simultaneously.

Later

It was when my daughter was about two years old. As a committed teacher I was in my office one evening grading papers. At some point, I felt exhausted and picked up a book randomly from the shelf. I started reading some short stories. It was peaceful. Quiet. The building was empty and it was dark outside. I read a few stories when I came to "Later." I read it. I took my bag. Left my office and went home. It was a powerful story for me. I shared it with my students. I shared it not for the sake of grammar or teaching writing. I shared it with genuine feelings. And they responded with their genuine feelings. This was the story I also used in my workshop in Pittsburgh. Later on, I developed activities to use this story in my classes.

First, I asked my students to read the story and asked them questions that elicited answers in which they had to use adverbial clauses. Thus it became an introduction to a grammar class. It made it more meaningful for them.

Secondly, I used it in my writing classes. I wrote the word""later" on the blackboard and told my students to write down whatever they thought and felt about this word without stopping. Then they read what they have written and underlined what they considered the most important idea and shared it first with their friend and then all of us. After they read the story they write their feelings about it. Again, they are not to stop. With one class, I asked them to use all their free writing as notes and write a letter to me with the summary of the story and what they felt about it. Hopefully, they will achieve "transparency" in both their reading and their writing.

With another class, we just wrote the summary of the story. We lived the "flow". Finally, with one class, we did not write anything. We spoke. We pondered about "later". It was a magical moment. My point is, this story is only a means to create an "emotional" atmosphere to make learning more meaningful and memorable.

LATER

by Michael Foster

It's strange, the things you remember. When life has crumbled suddenly, and left you standing there, alone. It's not the big important things that you remember when you come to that: not the plans of the years, not the love nor the hopes you've worked so hard for. It's the little things you that you remember then: the little things you hadn't noticed at the time. The way a hand touched yours, and you too busy to notice; the hopeful little inflection of a voice you didn't really bother to listen to.

John Carmody found that out, staring through the living-room window at the cheerful Tuesday-afternoon life of the street. He kept trying to think about the big, important things, lost now—the years and the plans and the hopes. And the love. But he couldn't quite get them focused sharply in his mind just now Not this afternoon.

They, those important things, were like a huge but nebulous background in his mind. All he could remember now was a strange little thing: nothing, really, if you stopped and thought about it in the light of the years and the plans and the great love. It was only something his little girl had said to him. One evening, two, perhaps three weeks ago, Nothing, if you looked at it rationally. The sort of thing that kids are always saying.

But it was what he was remembering, now. That particular night, he had brought home from the office a finished draft of the annual stockholders' report. Very important, it was. Things being as they were, it meant a great deal--to his future, to the future of his wife and of his little girl. He sat down to re-read it before dinner. It had to be right: it meant so much.

And just as he turned a page, Marge, his little girl, came with a book under her arm. It was a green-covered book, with a fairy-tale picture pasted on it. And she said, "Look, Daddy."

He glanced up and said, "Oh, fine. A new book, eh?"

"Yes, Daddy," she said. "Will you read me a story in it?"

"No, dear. Not just now," he said. Marge just stood there, and he read through a paragraph, which told the stockholders about certain replacements in the machinery of the factory. And Marge's voice, with timid and hopeful little inflections, was saying, "But Mummy said you probably would, Daddy."

He looked over the top of the typescript. "I'm sorry," he answered. "Maybe Mummy will read it to you. I'm busy, Dear."

"No," Marge said politely. "Mummy is much busier, upstairs. Won't you read me just this on story? Look—it has a picture. See? Isn't it a lovely picture, Daddy?"

"Oh, yes. Beautiful," he said. "Now, that picture has class, hasn't it? But I do have to work tonight. Some other time...."

After that, there was quite a long silence. Marge just stood there, with the book open at the lovely picture. It was a long time before she said anything else. He read through two more pages explaining in full detail, as he had directed, the shifts in markets over the past twelve months, the plans outlined by the sales department for meeting these problems which, after all, could safely be ascribed to local conditions, and the advertising program which after weeks of conferences had been devised to stabilize and even increase the demand for their products.

"But it is a lovely picture, Daddy. And the story looks so exciting," Marge said.

"I know," he said. "Ah...mmmmmmmm. Some other time. Run along, now."

"I'm sure you'd enjoy it, Daddy," Marge said.

"Eh? Yes, I know I would. But later."

"Oh, of course," she said. "You bet."

But she didn't go away. She still stood there quietly, like a good child. And after a long time, she put the book down on the stool at his feet, and said, "Well, whenever you get ready, just read it to yourself. Only read it loud enough so I can hear, too."

"Sure," he said. "Later."

And that was what John Carmody was remembering. Now. Not the long plans of love and care for the years ahead. He was remembering the way a well-mannered child had touched his hand with timid fingers, and said, "Only read it loud enough so I can hear, too."

And that was why, now, he put his hand on the book. From the corner table where they had piled some of Marge's playthings, picking them up from the floor where she had left them.

The book wasn't new any more, and the green cover was dented and thumbed. He opened it to the lovely picture.

And reading that story, his lips moving stiffly with anguish to form the words, he didn't try to think any more, as he should be thinking, about the important things: about his careful and shrewd and loving plans for the years to come; and for a little while he forgot, even, the horror and bitterness of his hate for the half-drunken punk kid who had careened down the street in a second-hand car and who was now in jail on manslaughter charges.

He didn't even see his wife, white and silent, dressed for Marge's funeral, standing in the doorway, trying to make her voice say calmly, "I'm ready, Dear. We must go."

"Because John Carmody was reading:

'Once upon a time, there was a little girl who lived in a woodcutter's hut, in the Black Forest. And she was so fair that the birds forgot their singing from the bough, looking at her. And there came a day when…'"

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Mental Holography

The Power of Imagery in Communication

Geri Silk and Marsha Sunshine Norwood

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A hologram is a manipulation of light from different sources to create a very realistic, three-dimensional image of a person or object that is not physically present. The study and practice of holograms is called "holography.""The term "Mental Holography" was coined by the authors to refer to the creation of images in the minds to enhance communication. We believe that the ability of an individual to experience such images can be developed. One result is that the person in question will speak and communicate more effectively. In other words, when speakers learn to create sharp, vivid images in their mind, they can better transfer them to others via means such as traditional language, body language, and facial expressions. A more formal definition is that Mental Holography refers to the use of imagery, metaphor, symbolism and related constructs to focus cognition and the transfer of meaning in the oral communication process. In this paper, we will focus on the use of Mental Holography in the classroom and then briefly explore this idea by looking at supporting research.

Whispering in the Twilight

Let us consider an example of Mental Holography. Think back to a favorite storyteller, perhaps a grandfather sitting on the porch in his favorite chair, or a special friend whispering in the twilight in front of a darkened house. The magic of the story and of the memory depends upon all of the senses and on detailed images exchanged that evening, images that are linked to the emotions. This is indeed an important link because emotion is a powerful tool in Mental Holography. Another fundamental component is, of course, imagery itself. Despite the incomplete understanding of how it functions in the brain and personality, imagery is a familiar term. "Imagery is a common, everyday phenomenon that is indicated by a whole range of colloquial expressions: 'having a picture in the head,''picturing,''visualizing,''having/seeing a mental image/picture,''seeing in the mind's eye,' and, in some contexts, simply 'imagining' (Thomas 1999, p. 3)." It goes beyond visual to auditory, kinesthetic, and other sense formats.

Constructing Reality

There is almost always more involved in communication than meets the eye. For example, just as an artist selects from varied life experiences to construct a painting or a piece of sculpture, so each of us as communicators selects from our experiences to convey a chosen view of reality. This view will be affected by traditions, stories, history, and precedents—especially when symbolism is considered. The media also have an effect because of experiences from television, movies, radio and now the internet. An important part of this understanding is that the images be vivid and real for the speaker. This is so because such a sharpening of images often accompanies a clarifying of ideas. When that is the case—even if there is some difficulty in interpretation—the listener probably could absorb the gist of the communication, or at least be interested enough to inquire. Consciously or unconsciously, good communicators therefore strengthen their awareness of images and of related associations. One of our main points in this article emphasizes that such strengthening is possible and that learning strategies can be extended to the learning of language.

Thinking with the Body

Speaking through creative movement and dance can be a rich source of stimuli for the exchange of meaning. Memories and experiences are thought to be stored deep within the muscles and connective tissue so that activating a familiar or forgotten movement pattern brings forth a flood of memories. Sitting in a rocking chair with the gentle to-and-fro movement may stir vivid memories of Grandma's kitchen, warm cookie

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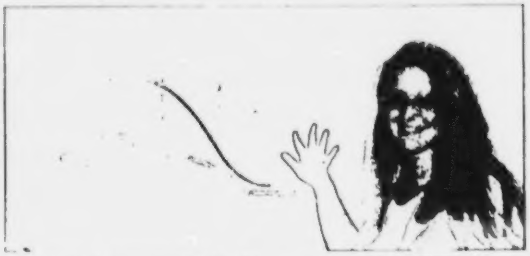
in hand. Polishing an old table with long, loving strokes can bring back the long-forgotten action of grooming a favorite horse. A sudden slip on the ice may conjure up the famous third grade slide into home plate for the winning run.

Geri Silk (1996) describes the three-dimensional nature of learning in dance, which uses the imagination to establish an inner environment that can be entered by the dancer as if it were a "holographic reality" (p. 7). This is a reminder that mental holography works with strong nonverbal images. When a dancer internally sees and interacts with the envisioned reality, an observer can identify kinesthetically and feel the experience imagined by the dancer. "Not only can we see the dancer leap across the stage and over the imaginary brook, [as a deer in the woods], but we can feel, and re-live it, that is, experience kinesthetically, imagine, the musculature and sensations involved to master that moment of movement" (p. 8).



A student provides a graphic illustration.

Turning to the classroom, an action scenario can be provided by the teacher. "Run twenty paces; drop down; hide; jump out; sit down; breathe deeply." The student then provides"an interpretation from his or her own imagination. For example, the above sequence can be interpreted as the following: running through a field, dropping down a rabbit hole, hiding from grownups, jumping out to surprise everyone, sitting down and retelling the experience; relaxing. Dance, either with or without music, takes this process a bit further and can provide a powerful entree into the imaginative consciousness of mental holography. For the dance to have meaning, the dancer must visualize where she is dancing and what she is doing. Otherwise the dance is a random series of movements. If the dancer does not see and understand the meaning of the dance, the audience will see and understand less.

Clarified Images and Writing

As the images are clarified in one individual, they are ready to be transferred to others in any number of ways, including writing. Once I "see" the beautiful fawn drinking from the quiet, motionless water of the pool hidden in the greenish light behind the trees, then I can "show" it to others. We tell students, "You need to see it, or we won't see it." In search of the perfect words to build this mental projection, they will push beyond casual language to specific, emotion-laden description. Again, we note the great importance of emotion in Mental Holography. Also, experience with the language of art adds to the descriptive palette. For example, words having to do with shapes, sizes, textures, surfaces, shades of color, and types of movement can be brought into active vocabulary. A dictionary the teacher might find useful is *The Facts on File Visual Dictionary* (Corbeil, 1986).

Mental Holography in the Classroom

A number of classroom techniques show promise in developing in students the ability to visualize, that is, "see" images in the mind, and to evoke those images in the minds of their audience. These may inspire adaptations for a variety of language environments. Starting with actual diagrams or objects, students develop a comfort zone with the use of images. Then, they can be guided to use their imaginations without props, building in emotional content that helps the speaker or writer and the listener or reader to target the intended meaning. Instead of worrying about the production of speech and words, novice speakers are encouraged to concentrate upon the backbones of communication—purpose and meaning—through an exchange of images. Immediately following are nine specific techniques that have been and can be used in the classroom. In addition to being quite useable, they suggest the scope of Mental Holography. More background will be provided later in the article.

1. Diagram Your Home:

When asked to describe their home, students often first give a vague and brief response. Then, they are asked to draw a diagram on the board or to instruct another person in the drawing of their house or building. Class members are encouraged to ask how the home being drawn is different from another similar building or house. Gradually, as the diagram turns into a drawing, the power of detail in both mental and physical pictures becomes obvious. What they have produced in chalk on the blackboard now can be verbalized with words in their speech.

2. Representative Object:

Everyone is asked to bring in an object which represents something special about the person's life. Each person then shows the object and describes its history, meaning, and symbolic value. With prompting, this object will reveal other mental associations. Reinforce the importance of linking the object to an emotionally laden experience or situation. These connections often are vivid enough to last the entire term and beyond. Examples are keys to a new apartment, pictures of family and friends, a gift watch, a book store receipt, and a special hat.

3. Comfort Zone Impromptus:

Students who have minimal experience with public speaking benefit from non-threatening topics such as a favorite place or a good friend: these evoke multi-layered mental images or holograms. Visiting this place or friend in the imagination often helps to reduce anxiety. Building on such images, progress can be made in visualizing our ideas for others.

4. Role Model/Invisible Teacher:

Each student chooses someone he or she admires as an ideal communicator—from personal life, media, politics, entertainment, etc. The students write a detailed essay on why this person is a good communicator. For example, Robin Williams is a quick wit, great comedian, yet a profound and serious actor. These papers are shared with the class in the students' own spoken language.'Throughout the semester, the students "consult" with their ideal communicator (e.g. Robin Williams) for personal evaluation, brainstorming, and criticism. In this way, the student gains an invisible ally and a constructively didactic inner voice, which assists in developing judgment, confidence, and articulation.

Two of the author's students have fun with pom-poms.

5. Parlays From Props:

This is spontaneous speaking with no preconceived thought or plan. The leader (teacher) assembles an array of props such as a toy truck, a can opener, dried flowers, an aloe leaf, a bowl. The speaker (student) chooses from three to five of them and must string them together into a story, connecting them in a meaningful way. Variations on this could be pulling five objects out of a box without looking at them. Each object is an unknown surprise. Exercises like this help the student gain flexibility, imagination, and inventiveness.

6. Atypical Product Prompt:

Pairs of students are given their choice of a few product photographs, taken from magazines or other sources. Most of the pictures are intentionally bizarre or otherwise challenging. Youth-oriented science magazines are helpful sources of unusual ideas. The objective is to design a new product or service, "illustrated" by the picture, which will be attractive to the given audience and will satisfy a perceived problem, need, or desire. Once the product or service is imagined, a name for it is prepared and a script written for a short television commercial. The following are examples:

Picture: Gorilla facing Tarzan.
Product: Tarzan Gymnasium.
Script: "Get Pumped to face any gorilla. Convenient, low rates; gain the power of 10 gorillas!"

Picture: Girl in a camping site with horse.
Service: 1-800-Animal Care
Script: "We don't call you– You call us. We'll care for animals at your home or ours!"

7. Stories on Sound:

The teacher provides an evocative, new sound track—something to which the students have no previous association. The music or sound effects should be fresh to the listeners; preferably, they are hearing it for the first time. The students listen and are encouraged to create their own inner guided visualization, as though they were seeing a movie in their mind. Then, the students can either tell an adventure, mood, and/or fantasy tale using the music as a mental sound track, or a group of students get together and create a tale or adventure story. In such a group, they can practice changing voices from the narrator to the characters to a commentator. This exercise promotes shared listening, timing, and discovering a group voice.

8. Silent* Silent Night*:

The class mentally and silently sings this carol without making any sound or moving lips. As in a choir, breathing must be in the right place, and the proper feeling must be captured. Students notice an immediate change of mood. Many songs can be used for this exercise; however, this one seems to provide a great opportunity to discuss the visualization that accompanies it.

9. Personae:

Students choose from a group of really unusual photographs and drawings of people, animals, and fantastic creatures—a rugged Appalachian share cropper, children intently at play, women with unusual careers such as lion tamers and mountain climbers, a thin snake, a contemplative monkey, etc. The students develop a name and a detailed active biography for their characters. After they give a brief introduction, in the character's voice and with the character's gestures and mannerisms, the rest of the class interviews them. The speaker must remain in character while answering these questions. What we have discovered is that students choose characters or animal figures or fantasy projections that reflect hidden aspects of their own personalities. This leads to a discussion of the many presentations of self and the multiplicity of personality necessary to function in a complex society.

Strengthening Communication with Ourselves and Others

In Mental Holography, we believe that practice with various applications of imagery will strengthen both our communication with ourselves and with others. In addition to the immediate objects in our imagination, we can follow links to other associations. Janet Muff, a nurse psychotherapist who observes the power of both intuitive and conscious uses of imagery, explains this advantage. "Why," she asks, "are people attracted to particular images? Whether they come from our inner world, through dreams or fantasies, or from the outer world, images have the power to move us…A painting, a poem, or the gesture of a stranger can strike a familiar chord, bringing a flash of recognition and the certain knowledge that we have stumbled onto something relevant to our own experience" (1997, p. 2). With experience in following images, it is possible to notice relationships and groupings of images as well. For ourselves and our students, this closer attention to patterns and associations will add most relevant insight.

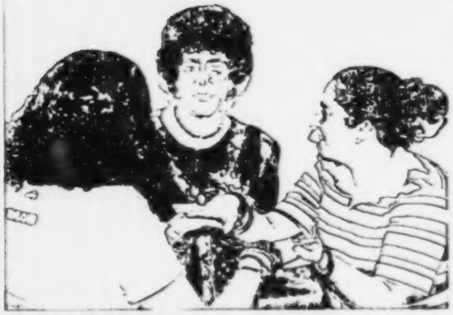
Emotions and Images

The emotions connected with the images provide memory power. Muff works with clients to amplify images until they reach those with emotional significance. This "expands the meaning of dream [or other] images by bringing to them a wide variety of corresponding images from my personal history as well as from nonpersonal sources" (1997, p. 4). Extending this idea, we see that learning about archetypes is helpful since they hold significance in society. A better comprehension of our own images and that of our culture (and other cultures) will contribute to mutual understanding, certainly an objective of communication.

Scientific Research

In the realm of cognitive science, there is a significant discussion about the specific brain processes that operate when imagination is at work. In fact, there is an unresolved debate among the major researchers in the field about the operation of imagery in cognition. Theorist Nigel J. T. Thomas has reviewed the cognitive science literature in an accessible summary of key theories. The two major theories, "quasi-pictorial" views of Stephen Kosslyn and the "description or propositional theory" of Zenon Pylyshyn, have been the source of much research and speculation. The first theory considers "that having visual imagery involves having entities in the head or in the mind, which are like, or functionally equivalent to, inner pictures" (Thomas 1999, p. 3). The competing theory contends that instead of pictures, mental images are "language-like representations" (p. 6), not perceptual so much as descriptive or in some sort of notation in the brain.

A third theory that is particularly interesting to us is that of perceptual activity. "Perceptual learning is not viewed as a matter of storing descriptions (or pictures) of perceived scenes or objects, but as the continual updating and refining of procedures…that specify how to direct our attention most effectively in particular situations: how to efficiently examine and explore, and thus interpret, a scene or object of a certain type" (Thomas 1999, p. 8). According to this theory, instead of a final description or image, the brain collects details and places them into recognizable patterns. This interpretation also applies to the other senses. It is related to artificial intelligence research and information processing, and sees the mind as active, reaching to and making adjustments. Again, looking for relevance to language teaching, this tends to substantiate our observation that mental holography aids the speaker in spontaneity, in "be here and now" language. It is not canned or pre-produced. The speech, or even the conversation, seems to lives in the moment because it is produced through imagery that is alive in the mind.



Geri Silk explains the value of mental holography to two of her students.

Semiotics and Signs

Further study into semiotics, the study of signs, offers additional insights into the ways that we attach meanings to symbols and how they are learned. In *Seeing is Believing, An Introduction to Visual Communication*, Arthur Asa Berger (1998) looks at the importance of visual literacy skills in interpreting mass media. In this context, we see that images evolve over time as a culture evolves. Accordingly, cultures provide the codes we use to interpret symbols. When we are dealing with a variety of cultures, we need to be aware that translation may be required in order to ensure that communication does in fact take place, and that mis-communication is generally avoided. In Mental Holography, the same is true. This could also be helpful in translating among generations and in each person's construction of reality. For example, in the West, black is the color of mourning. In the East, it is white. Discussion of universal and culture-specific images and symbols will assist students in understanding the constraints that may affect their message.

Exercising the Muscle of the Imagination

Helane Rosenberg, in her book *Creative Drama and Imagination: Transforming Ideas into Action* (1987), suggests that the imagination is like a muscle that can be developed and exercised. Images are stronger when personal and specific. Instead of stopping at a stereotypical image of a grumpy old man, students can be encouraged to proceed to a particular image of an individual farmer who always forgets his neighbor's face. Since people recall or envision images in varied ways, the method is not as important as practice for improving quality. Some get a flash of an entire picture while others focus as if through a camera lens. Others add detail onto a vaguely shaped template.

Rosenberg explains the Rutgers Imagination Method (RIM), a system which allows greater access to images because they have been consciously noticed and manipulated. The exercises provided can improve a person's ability to use imagery. Sample workouts suggest quickly viewing in the imagination many different items such as dogs, cakes, and shoes. "See" a car, a house, or tree from different angles—above, below, inside. Manipulate an item and change it to something else. Visualize a green crocodile that changes into a rocket ship. Mental transformations help keep the mind flexible, playful, and inventive.

Conclusion

Our students can apply these lessons to become effective communicators, competent in conveying clear ideas with memorable content, enhanced with imagery. Over the next several years, the understanding of such language abilities as Mental Holography will increase. As teachers and facilitators, we need sensitivity to the range of individuals' aptitudes and experience. At the same time, we should keep our objective of giving confidence to at least attempt some version of Mental Holography. With practice, models, and encouragement, we can assist each student to appreciate the potential of conveying living, breathing ideas. In short, with effort and imagination, we can all use these valuable tools to help us not only in communication but in becoming aware of what it is we want to communicate.

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How to TPR Abstractions: The Critical Role of Imagination

James J. Asher and Stephen M. Silvers

Dr. James J. Asher is professor emeritus of psychology, former associate dean, and recipient of the prestigious Outstanding Professor Award at San Jose State University in San Jose, California. He holds degrees in psychology from the University of New Mexico and the University of Houston with six postdoctoral fellowships. He is recognized internationally for developing the theory of Total Physical Response.

Steven Silvers teaches English at the University of Amazonas in Brazil, where he has been working with TPR for nearly twenty-five years. He is currently writing Listen and Act: Basic English, *a 4-level TPR series for beginning EFL students, which is being used in the 5th through the 8th grades throughout the state of Amazonas.*

***Editor's Note:* James J. Asher wrote the first part of this article. Stephen M. Silvers provided the examples in the second.**

In a short documentary film* produced in the 1970's, I coined the term Total Physical Response (which is now known worldwide as TPR). The film shows the complexity of spoken Japanese that three 12 year-old American boys could understand in only 20 minutes of training. Then, we located one of the boys a year later and after a few warm-up trials, his retention of Japanese was an extraordinary 90 percent.

Since that groundbreaking motion picture, I explored the parameters of TPR over a ten-year period of time in a series of experiments supported by many agencies including the Office of Education, the Office of Naval Research, the Department of Defense, and the State of California. The research was published in academic journals such as: *The International Review of Applied Linguistics, Child Development, The Modern Language Journal, The Journal of Special Education, The Journal of General Psychology, The Journal of Humanistic Psychology, SPEAQ Journal*, and in the *Annals of the New York Academy of Sciences*. For a review of this body of research and a complete bibliography, please see my book, *Learning Another Language through Actions*, (6th edition).

TPR Research: The Bottom Line

The bottom line of my research can be summarized in one or two sentence: Acquiring any language from one's native language to other languages does not begin with production. It begins with a long period of silence, which for an infant, lasts for months. During this silent period, the child is decoding the noises coming from the mouths of caretakers. The decoding is not achieved with "translation" from one language into another but with what I call "language-body" conversations. One of the very first language-body conversation goes like this: The newborn hears someone say: "Look at daddy! Look at Daddy!" and she turns her head in the direction of the voice. The caretaker exclaims: "She's looking at me! She's looking at me!" Spoken directions continue with the caretakers speaking and the infant responding with body movements. The caretaker utters a stream of directions that become more and more complex and convoluted. The physical response of the child signals that a direction is understood.

Simple Directions:

Stand
Walk
Sit
Smile
Don't cry
Take my hand

Complex Directions:

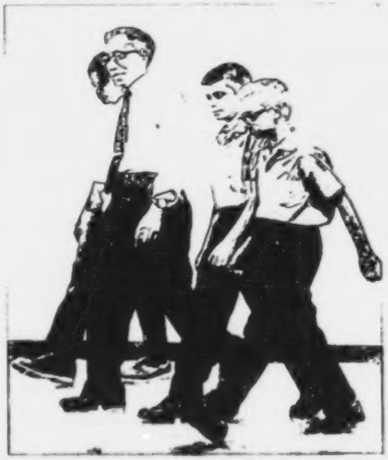
Walk to Daddy!
Sit quietly in your chair.
Don't spit up on your shirt.
Let's go for a ride in the car.
When I clap my hands, you clap your hands.
Where is your cap?
Go find your cap in your bedroom.

Before the infant is able to utter "Mommy" or "Daddy" with clarity, the child can easily give an appropriate response to a complex direction such as: "Pick up your truck and your doll and put them on the bed in your room." At some point in the decoding process, when enough of the linguistic map, showing how the target language works, has been internalized, production is triggered. Of course, speaking will not be perfect. There will be many, many distortions, but gradually, the child's utterances will match the native speaker.

Classroom Experience

From hundreds of classrooms where second languages are taught around the world, we now know that most students of all ages including adults can rapidly acquire understanding of a huge chunk of any target language if the instruction begins with language-body conversations called TPR. Since older children and adults are able to respond to directions in the target language with physical movements in a range that vastly outnumbers the infant's limited repertoire, decoding that requires months for the infant can be accelerated to only days.

Caution: Watch out for adaptation! TPR is a powerful linguistic tool that results in instant success for students and the teacher. That is a heady experience that can become addictive. The instructor is so thrilled by the excitement of students learning in chunks rather than word-by-word that TPR becomes an all-purpose tool that is used continually day after day. Students become exhausted and mutiny with comments such as: "Please, don't ask me to do anything today!" and "Can't we do something else today-please, please, please…!"



When the instructor uttered in Japanese, Aruke, the 12-year-old American boys walked forward.

To neutralize adaptation, switch activities frequently. The powerful tool of TPR is best applied to introduce new vocabulary and new grammatical features at any level. Then make a switch by using the new items in a different activity such as storytelling, dialogues, games, or a pattern drill. Again, start by playing to each student's right brain using language-body conversations. Then switch to the left brain with activities involving speaking, reading or writing. For more on this, read Contee Seely's book: *TPR Is More Than Commands At All Levels* and Ramiro Garcia's book: *Instructor's Notebook: How to apply TPR for Best Results.*

Yes, TPR works for concrete words, but how about abstractions?

First, I believe the linguists are on the right track when they affirm that the 4 or 5 year-old child is a fluent speaker of the native language, even though the child's vocabulary is not rich in abstractions. One can achieve "fluency" at a concrete level of communication. However, as the student progresses, one needs more abstractions to communicate. So how do we accomplish this with TPR? We will demonstrate next that with imagination, almost any abstraction can be communicated without "translating."

Some Examples from Stephen M. Silvers

After twenty-five years of successfully teaching English with TPR to children and adults in the Amazon, Professor Silvers has written: *The Command Book: How to TPR 2,000 Vocabulary Items.* I asked him to TPR some abstractions to illustrate how the creative process works:

How to TPR the Abstraction "Later"

Abstract terms always present a small problem. It is one thing to say "Touch your nose" and demonstrate this and another thing to try to put the meaning across for a term like "later". The first is readily understandable, or at least not so likely to cause confusion. But a term like "later" is much more difficult to present. So, in the first place I would probably not use it until the students have internalized a lot of the "easily presentable vocabulary." I might want to use a little more verbal context, to make sure that the students really get the concept of "later" like this:

Teacher: ER is on TV tonight. What time?
Student: 9 p.m.

Teacher: What time is it now?
Student: 3 p.m.

Teacher: Is ER on TV now?
Student: No.

Teacher: So, it's on TV later tonight, not now. If you are going to watch TV later, raise your hand.

In this case my suggestion used a little more teacher talking time before putting the term in a TPR command.

Another Suggestion:

Teacher: Everybody, stand up. Wait don't do it now. Do it later. Wait a few seconds. (pause) OK, Now do it.

I would then ask the students in English: "How do you say LATER in Portuguese?" I used to be totally against any translation, but now I view it as an excellent tool when used properly. In my example, I asked the question in English (How do you say LATER?). Even though the students used a translation, they did it within an English-speaking context, and it involved just a single word.

More Options

The abstraction can then be used in different TPR commands such as: If you are going to go to a movie later, raise your hand. Shake hands with the student who says that he is going to go bowling later today.

How to TPR the Abstraction: "From Time to Time"

I presume that the students are not beginners. So I will explain in the target language of English like this:

Teacher: There are some things I do regularly. For example, I take a shower every day. I go to class every day.

There are some things I do not do regularly. I do them "from time to time". I do them occasionally. For example: I go to the movies from time to time. Notice that not only have I explained the new vocabulary item "from time to time" but, as an instructional bonus, I have included the synonym of "occasionally." Now let's practice the new vocabulary using classic TPR.

Teacher: During this class from time to time I am going to stop and clap three times. Now I want you all to work in pairs for five minutes and choose an action that you will do from time to time during this class.

Another Option

Ask each student to write on a card something that he or she does from time to time. The students hold up their cards and the teacher can utter directions in English such as this:

Teacher: Juan, Shake hands with the student who plays tennis from time to time.

Maria, pinch the student who goes to a disco from time to time.

Still Another Option

Instead of asking students to write on a card, ask a number of students to state in English what they do from time to time.

Then say in English: Eduardo, wave at the person who likes to go dancing from time to time.

Elaine, pass a note to the person who likes to cook from time to time.

Notice that we are not using TPR to convey meaning of the new vocabulary. Rather, we are using TPR to add excitement to the class with a change of pace that doesn't take up much time, and encourages a group interaction that breaks down inhibitions that students often experience in their fear of speaking in front of their classmates.

How to TPR the Abstractions "Likes," "Loves" and "Hates"

The first step is to convey the meaning of the words. This can be done quite easily using a combination of simple drawings, symbols, gestures and facial expressions.

1. First divide the board into three sections.
2. In the first section, draw some carrots; in the middle section, some bananas; and in the third section, some apples.
3. Under the bananas, draw a happy face, and label it "Tom." Then smile, face the class, say: "Tom likes bananas," and write the sentence on the board under the drawing. (As another option, you can ask your students to repeat the sentence.)
4. Under the carrots, draw a sad face with a conversational balloon from its mouth saying "Ugh!" Label the drawing "Bill," make a facial gesture showing disgust, say: "Bill hates carrots," and write the sentence on the board.
5. Under the apples, draw a face in the shape of a heart with curly hair and label it "Mary." Face the class with a wide smile, say: "Mary loves apples," and write the sentence on the board.

Next, practice new vocabulary with classic TPR. Put up a wall chart with pictures or drawings of different fruits and vegetables. Call two students to the front of the class and ask them "to point to" or "touch" the pictures by following the sequence of the chart. Do it again except in random order to be sure that they have made the connection between the spoken forms and the visual representations. Here are some examples:

Rosa, point to the onions.
Marcos, touch the beans.

Ideally the students at their seats would also perform these actions on worksheets with pictures.

Further TPR Commands:

Everyone who likes carrots, stand up.
Everyone who hates onions, walk to the door.
If you love apples, raise your hand.
Go to the chalkboard and draw a vegetable you hate.
If Anita hates beans, you (either an individual or the whole class) will point to the ceiling. If not, you will touch the floor.

Personalize the Exercise for Your Students

Each student completes in writing the following sentence stems with fruits or vegetables, which can be from those taught or any other words they know or would like to learn.

I hate
I like
I love

The students then read their sentences to the class. After several students have read their sentence, ask the class (or individuals) questions such as the following about what the students heard.

Who likes apples?
Who loves oranges?
Who hates spinach?

What (fruit) does Carla love?
What (vegetable) does Roberto hate?

Does Anita like cabbage?
Does Carlos hate strawberries?

You are not limited to simple questions. Since comprehension precedes production, you can and should use more complex structures which the students will easily understand, but will not be able to produce immediately. This exposure to linguistic forms is important as it helps the students internalize a cognitive map of the language which will trigger future production when each student is ready. Here are some examples of more complex forms:

Can anyone tell me who likes apples?
Can anyone tell me who said that she likes apples?
Does anyone remember the name of the person who likes apples?
Does anyone remember if Susana hates grapes or mushrooms?
Does anyone remember what Ricardo hates?

Encourage your students to have fun socializing in the target language with a "TPR mixer." The object of this activity is for the students to form pairs by finding someone who loves the same fruit or vegetable. Each student writes on a slip of paper the name of a fruit or vegetable that he or she loves. The students then stand up and walk around the room trying to find another person who loves the same fruit or vegetable, using the following simple interchange.

A: I love bananas. What about you?
B: Me too. I love bananas, too. or' Not me, I love strawberries.

When most of the students have found a partner and are seated, the teacher stops the activity and brings the class together. The pairs then tell the class what they love, for example:

Pedro and Jorge: "We both love peaches."
Roberto and Maria: "We both love grapes."

Summary

Understanding abstractions (without translating) is a fascinating challenge. We recommend several strategies that will work to help your students internalize abstractions for long-term retention using TPR. First, delay the introduction of the abstraction (and idioms, too) until your students are further downstream in their language training. The advantage: You can explain the abstraction in the target language using words students already know. We do this all the time with children who are acquiring their native language. Examples:

Student: "What does it mean, 'He hit the roof?'"
Instructor: "It means, he was angry."

Student: "What does it mean when someone asks a hotel clerk, 'What are the rooms running for?'"
Instructor: "It means, What do the rooms cost?"

Another strategy is to use your imagination to TPR the abstractions, which we illustrated in this article. There are also books available with ready-made TPR exercises for abstractions (*The Command Book: How to TPR 2,000 Vocabulary Items in Any Language* by Stephen M. Silvers.). For grammar, you will find ready-made TPR exercises in *English Grammar Through Actions: How to TPR 50 Grammatical Features* by Eric Schessler (also available in Spanish or French). Almost any abstraction (including idioms) can be presented to students using TPR. It does, however, require creative thinking from the instructor, but there are huge rewards: Student understanding is internalized for long-term retention, which prepares your students for self-confident speaking, reading and writing.

**Documentary video entitled,* Demonstration of a New Strategy in Second Language Learning. *Shows complexity of understanding for spoken Japanese acquired by three American children in only 20 minutes of TPR instruction. For information on materials in this article the following address should be used:*

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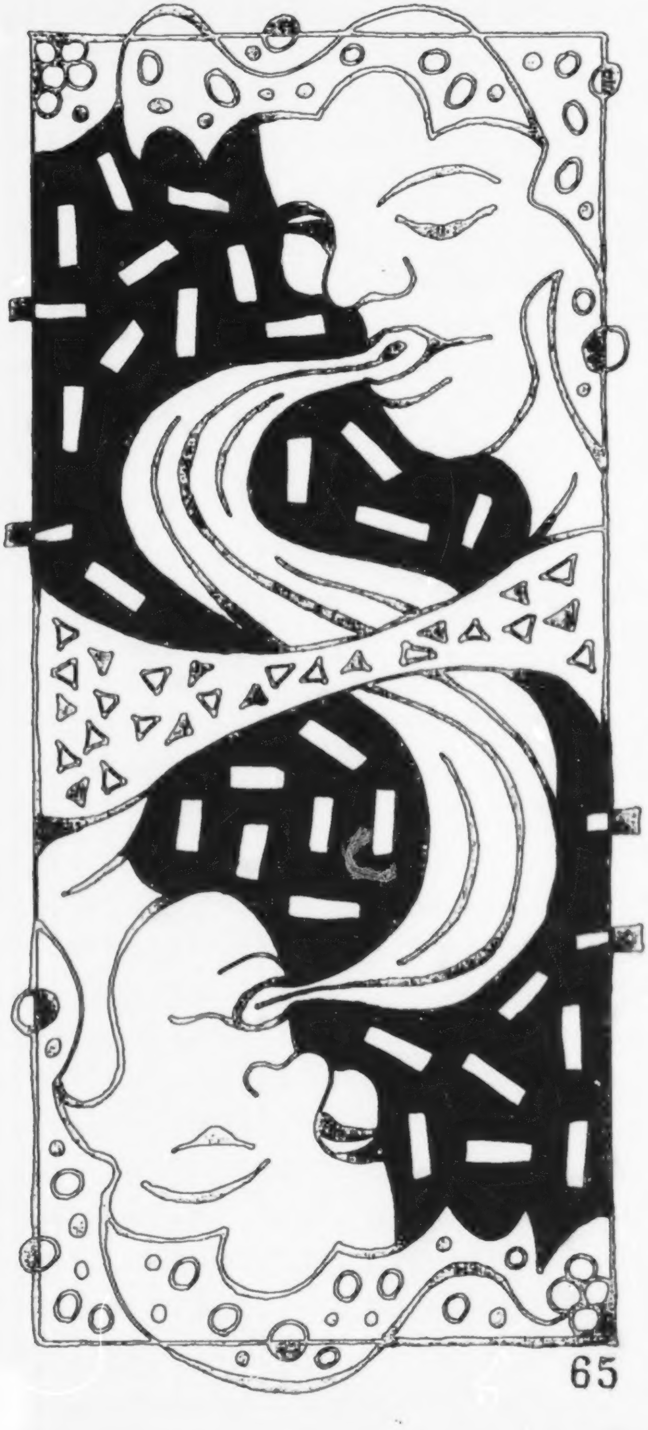

Adapting ESL
to Foreign Language Instruction

Diane Lapp, Julie Jacobson, James Flood, Douglas Fisher

Editor's Note: *This article presents an overview of research and methodology in ESL for the benefit of teachers in foreign languages. I believe that it will also be helpful to all language teachers—including English as a native language—who would like to compare their teaching techniques with those of others in the field. If we can consider all language teaching as sharing many common goals and techniques, I believe that we will be able to learn from and identify with each other. Such is a positive affirmation this* Journal *is glad to honor.* ***(See Biographical sketches at the end of this article.)***

During a recent visit to an elementary school, we overheard a conversation between two teachers. As they walked down the hall, one of them commented that she could not say anything meaningful to people she met during her vacation to Paris despite her three years of high school French. The other teacher responded, with a bit of a laugh, that her four years of Spanish left her feeling the same way—she could "understand first graders, but not much more complicated vocabulary than that." These teachers noted that they regretted not being fluent speakers of the language they had studied. According to Branaman, Rhodes, and Rennie (1998), well-articulated K-12 foreign language programs, aimed at producing students who have high levels of proficiency are fairly uncommon. Conversely, however, English language learners in our schools are doing quite well as they attempt to be masters of two languages.

This discrepancy led us to think about the differences in research and practice between English as a second language and foreign language instruction. We were intrigued at the idea of reviewing the more effective techniques of teaching English as a second language and then imagining how this knowledge might be applied to teaching a foreign language to speakers of English. The remainder of this article focuses on using the knowledge-base in ESL to design foreign language instruction for students at all grade levels. While foreign language instruction traditionally begins in the middle or high school grades, some children are fortunate enough to begin studying a second language during their elementary school years. The strategies we are suggesting are ones we have used with children throughout the grades.

Reviewing ESL Techniques

According to studies involving English language learners, activities that incorporate and integrate listening, reading, writing and speaking contribute to the acquisition and development of a second language. This occurs more effectively when the sound system and the vocabulary of the target language are explicitly related to the background knowledge of the learner.

Many researchers have found that reading involves the comprehension of written language that is presented in meaningful contexts (McGowan, 1987; Smallwood, 1991). Jacobson (1999) believes that familiar contexts such as literature, rhymes or poems can be used as a source to enhance literacy development in second/foreign language classrooms. More specifically, we believe that students become proficient in learning a second language when their instruction is well grounded in principles such as the following:

1. Language develops over time through many and varied interactions (Flood & Lapp, 1998; Jacobson, 1999; Lapp, Fisher & Flood, 1999).
2. Reading is a language-based process. Proficient readers read quickly and automatically (VanDuzer, 1999).
3. Rapid word recognition enables skillful readers to concentrate on whole phrases and sentences (Adams, 1990).
4. Fluent reading is a process of comprehending through letter and word recognition, and of maintaining a flow that allows the reader to make connections and develop inferences about the messages (Yucesan, Durgunoglu, & Oney, 1999).
5. Competent readers use background knowledge and context to understand the concepts conveyed in printed information.

Familiarity With Text

The authors' students create a "word wall."

Christen and Murphy (1991) contend that for learning to occur, new information must be integrated with what the learner already knows. Genesee (2000) confirms the importance of prior knowledge as a means of supporting new learning. environments. Instruction that involves repitition of an activity while it is being learned is strongly supported by research. We believe that these findings further support the use of children's literature in learning a second language since children's literature is a positive and familiar context through which reading, writing, listening and speaking skills of a second language can be developed (Smallwood, 1992). The examples we provide in this paper illustrate how familiar children's literature, including poems, and rhymes as well as narratives, can be used with beginning and intermediate grade students in a classroom where English speakers are learning Spanish as a second language. We have selected Spanish as our target language because Spanish is the most commonly studied second language in the United States, followed by French (Rhodes & Branaman, 1999). The strategies suggested in this paper focus on familiar texts and illustrate explicit direct instruction that has been designed to promote comprehensible input and scaffolding while facilitating students' independent use of the second language. More specifically, the four areas we address promote analytical and critical thinking skills as students construct their new language. These four areas include 1) developing an oral language base for reading and focusing on the connection between speech and print, 2) constructing conversations, 3) expanding vocabulary, and 4) comprehending written text.

An Oral Language Base for Reading: From Speech to Print

Language acquisition is fostered through input that is comprehensible (Krashen, 2000) and that enhances a learner's proximal zone of development (Vygotsky, 1978). Through auditory experiences, second language learners are introduced to the phonological distinctions of sounds within the language, the organizational patterns of syntax, semantic representations, and knowledge of text structure (Pearson and Fielding, 1983). Listening also provides a student opportunities for predicting, hypothesizing, checking, revising, and generalizing (Ronald & Roskelly, 1985). Oral language also experiences help learners maintain focus and interest (Wagner, 1985).

Through oral language experiences, students first categorize words by sound distinctions and then by semantic distinctions. Experimenting with poetry enables students to explore linguistic and conceptual aspects of written text without concentrating on the mechanics of language (Gasparro, 1994). Dramatization of poetry offers students an opportunity to focus on the verbal aspects of language such as intonation, rhythm, stress, and idiomatic expressions, while interpreting a theme. Various forms of exposure support one's development of a language.

Read Alouds: Stories

Everyday in classrooms throughout the United States adults can be found reading a book to an individual or a group of students (Trelease, 1995). This is often referred to as a "Read Aloud" or a "Read Along." During an interactive read aloud, teachers can encourage students to converse in a variety of ways about the text: "Since all text is language, all texts have numerous possibilities for highlighting different aspects of language" (Powell & Hornsby, 1998, p. 84). A Read Aloud of a familiar text that is read in the second language provides students with an opportunity to transfer what they already know about literacy in their first language to literacy in their second language (Lapp & Flood, 1994). The familiar format makes students comfortable enough to extend and develop the language and concepts as they listen to stories about interesting characters who they have met before. It also involves them in stimulating events with outcomes they can predict.

Heath (1982, 1983) suggested that interactive read alouds of familiar text provide students the format to gain meaning while engaging in conversations about the text. Read alouds of predictable texts allow students to quickly join in on the reading because of their familiarity with a language phrase or concept. Natural language flow enables students to predict what the author is saying as well as the tone that is being used (Rhodes, 1981). The sound features of the second language can be learned as students listen to and read along with the teacher. Familiar texts that are presented as a read aloud in a second language can also be used to support the development of early reading as teachers introduce relationships between sounds, letters and spelling patterns appearing in the story. Attending to rhymes also provides students with opportunities to isolate, hear, produce, practice, and predict specific sounds.

Instruction can begin with a discussion of students' familiarity with rhymes in their own language, such as pan/fan, and sun/run. The teacher then provides examples of rhyming words in the target language, such as *mar* (ocean) and *par* (pair) or *oyó* (heard, third person singular) and *vio* (saw, third person singular). Students can contribute to the development of a word wall by identifying rhyming words from a list or by scanning a text and categorizing words by similar sounds. The sample word wall in Table 1 is derived from the classic tale of *Goldilocks and the Three Bears*.

Rimes shared by words in the Spanish language from *Ricitos De Oro y Los Tres Osos* (Goldilocks and the Three Bears)

e	a	o	o (final syllable)
de (from)	la (the)	oso (bear)	se par\ (stood up)
grande (large)	casa (house	como (as)	prob\ (tasted)
hambre (hunger)	puerto (door)	pero (but)	se qued\ (stayed)
caliente (hot)	sopa (soup)	oro (gold)	se acost\ (lay down)
bosque (forest)	toda (all)	tanto (much)	se sent\ (sat down)
	cama (bed)	plato (plate)	rompi\ (it broke)
	dia (day)	luego (then)	decidi\ (decided)
	fria (cold)	tuvo (had)	vio (saw)
	dura (hard)	seuzo (sleepy)	tom\ (took)
	blanda (soft)	dijo (said)	se despert\(woke up)
	silla (chair)	mucho (a lot)	cruz\ (crossed)
	una (a)	quiso (wanted)	
	era (was)		
	mucha (a lot)		
	causa (cause)		

TABLE 1: Sample Word Wall

Read Alouds: Familiar Poems

Listening to poetry can be used to enhance the language proficiency of all second/foreign language learners, including students whose literacy and proficiency skills are at beginning levels of development (Peyton & Rigg, 2000). The rhyming and repetition of words and sentence structures provide models of language and facilitate the acquisition of morphological as well as syntactical structures. Additionally, poems often address universal themes and offer insights into the lives, values, and cultural practices of diverse communities.

Teachers can include published poems or develop their own poems about a theme or a story. Poems lend themselves to read alouds. Mills (1992) suggests that students can describe what they notice about sounds, and they can attempt to spell the rhyming words they identify, which will help them as they experiment with spelling (Freppon & Dahl, 1991). Students might share their lists of words and poems with a partner, taking note of sound and letter correspondences, spelling patterns, and word meanings. Teachers can also engage students in a conversation about the theme as well as specific details presented in the poem. As students attend to the various aspects of poetry, they can begin to think about a poem that they would like

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to write. Material read in English first will give Spanish language learners greater lexical background knowledge which they can use to transfer to the material they are reading in Spanish (see Table 2). The poems can be used for whole class choral reading as well as for guided reading.

Our Welcome Guest

English Version	**Spanish Translation**
A rabbit visited our garden, our garden.	Un conejo visitó nuestro jardín, jardín
A rabbit visited our garden	Un conejo visito nuestro jardín
On a summer afternoon rather late	al atardecer ese día del verano
I watched as he wiggled	Miraba como se escurría
And squiggled,	y movía
As he twisted	y torcía
And twirled	y como el conejito se retorcía
Whirling under the white picket gate	Girandose bajo de la cerca blanca
Then he munched	Luego rura
And he lunched	y comia
And he crunched	y curjía
'til he was through	Y cuando terminó
And in a flash he was gone	En un instante se deapareció
But he'd soon be back	Pero pronto regresaría
This I knew	En cuanto a esto yo sabía

Table 2: Poems Related to Theme of Peter Rabbit

Words that share common sounds can be selected from the text. The teacher can introduce the sounds students will encounter in the words, and can also present high frequency words with the same sounds. For example, if the sound (or combination of sounds) that will appear in the words is 'ito,' the teacher can model the pronunciation in isolation and present words with which students are already familiar that share the sound such as chiquito (very small), poquito (a very little amount), and zapatito (a small shoe). Additionally, the teacher can explain that the suffix 'ito' often carries a semantic meaning of "diminutive". The teacher can then present the phonemic word match to students. Students can practice pronouncing words and sounding out new letter patterns, while discussing commonalties as well as differences among the words presented in the matrix. A sample phonemic matching activity might look like the information in Table 3.

Which Words Share Common Sounds?

bajo	esquina	cebollas	fijamente
rabanito	escurrirse	derechito	perejil
chaqueta	pescadito	ojeada	estanque
zapato	salv\	agitando	suelo
cerrada	despacito	conejito	bosque

Words Categorized By Shared Sounds

ito (librito)	i (ojo)	que (parque)	s (sala)
pescadito	bajo	bosque	cerrada
conejito	agitando	estanque	saM
derechito	ojeada	chaqueta	cebollas
rabanito	fijamente	esquina	suelo
despacito	perejil	escurrirse	zapato

Table 3: Phonemic Matching Activity

Constructing Conversations

Oral language provides a foundation for the development of other language skills. Through conversation, children learn to organize concepts and focus their ideas (Lyle, 1993). An integrated approach creates a format within which a language base can be constructed. The connection between oral skills and literacy has been demonstrated in many studies where students' abilities to understand stories and to communicate novel information are correlated with print-related skills such as the ability to name letters and to write (Dicksinson & Snow, 1987). Furthermore, communicative activities provide students with opportunities for practicing phonemic elements and linguistic knowledge (e.g. grammar, syntax), as well as vocabulary (Florez, 1999).

As a postreading activity, developing skits provides students with a format for practicing the language they are learning. The content can be designed to encourage students to use critical thinking skills as well as to analyze values, point of view, and motivation as they reflect on themes, main ideas, problems, conflicts, and resolutions encountered in the text. The teacher can develop a distinct conversation guide for each group in the class by using concepts presented by an author as the premise for dialogue. The guide might include:

1) A description of the situation, including a plausible dilemma, the setting, and characters involved,
2) An objective, describing a specific goal to be completed by one of the characters, and
3) An open ended conclusion where students can provide their own resolution to the issues involved in the situation and objective.

After each presentation, classmates can describe their interpretations of the dilemma and resolution depicted by each group. The example in Table 4 demonstrates possible scenarios for group skits based on themes related to the story "Peter Rabbit." Themes include: relationships with neighbors, being lost, and working a garden.

GROUP CONVERSATIONS

Sample 3—Part Conversation Guide

Group #1

Situation: Your neighbors are upset because your pet (you decide type) continues to enter his yard.
Objective: You want to solve the problem and remain on good terms with your neighbors.
Conclusion: *Group members develop conversation.*

Group #2

Situation: You are trying to determine prices of various vegetables, but several employees in the market are not sure about prices.
Objective: You want to buy the items to make a salad, but don't want to spend more than $10.00.
Conclusion: *Group members develop conversations.*

Group #3

Situation: A little girl is lost after attending a birthday party. She cannot find her way home.
Objective: You try to help her remember the location, nearby landmarks, and the features of her house.
Conclusion: *Group members develop conversations.*

Group #4

Situation: You are in a local home improvement store speaking to one of the employees.
Objective: You want to plant a garden and you want information about the tools, seeds, and materials you will need.
Conclusion: *Group members develop conversations.*

TABLE 4: Group Conversation Scenarios for "Peter Rabbit"

Expanding Vocabulary

Word knowledge contributes significantly to students' ability to converse and write for varied purposes. Researchers have documented a strong correlation between vocabulary knowledge and reading comprehension (Baker, 1995; Nagy, 1988; Nelson-Heber, 1986) and have found that vocabulary knowledge can be acquired through reading and discussions about certain contexts (Nagy, 1985).

However, direct instruction has been demonstrated to be a more effective approach for the acquisition of a particular vocabulary (McKeown & Beck, 1988). The development of vocabulary knowledge, according to Allen (1992), occurs through a process of direct associations. For example, Hood (1996) explained that locating synonyms, antonyms, derivatives or associated words can contribute to the development of word knowledge. Additionally, studies regarding cognitive development validate the practice of approaching second language instruction from simple to complex and complex to simple contexts where sounds of a word, visual

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representations, and meaning, are included within the learning experience (Genessee, 2000).

Using pictorial images to produce language provides students with opportunities to monitor the language they are generating (Pirolli & Recker, 1994). Second language learners develop one or more images with each word designating a concrete object, concept, or abstract idea as attempts are made to connect information with previously stored words and structures. Finally, researchers have demonstrated the advantage of producing personally relevant language to analyze and recall information (Gorrell, 1988; Mason, 1995; Staton, 1987).

Categorizing Concepts

Heterogeneously grouped students can record the meanings of words selected by the teacher from a text by using a dictionary. After analyzing the definitions, students can then engage in dialogue about the definitions as they categorize and classify word sorts. The example in Table 5 depicts semantically categorized word groups selected from the story of Peter Rabbit.

Poetry Writing

Students can create their own poems using words and categories from phonemic and vocabulary practice activities. Students may wish to employ their own creative style. A format students may find easy to use is the Diamond or Diamante presented by Iris Tiedt (Lipson, 1998). Because this style requires expansion of an idea or topic, it may be helpful to give several examples and discuss the idea of expanding vocabulary that is based on specific concepts. There are seven lines within the Diamante poem. Table 6 is a description and an example using "Gardens" as the topic.

Teacher Selected Vocabulary Words

las coles	lechuga	al lado de	reapareci\
perseguir	desgracia	encima de	el perejil
bajo	alrededor	la huerta	correteando
cebolla	escurrirse	inm\vil	escabullirse
desalentar	cruzando	delante de	desobediente

Words Sorted and Categorized With Labels

Prefijos (Prefixes)	Movemiento (Movement)	Prepositiones (Prepositions)	El jardin (The garden)
desalentar to discourage	cruzando crossing	delante de in front of	la lechuga the lettuce
inm\vil immobile	correteando wandering	bajo under	el perejil the parsley
reapareci\ reappeared	escurrirse to slip away	encima de on top of	la huerta the orchard
desgracia unfortunate	perseguir to pursue	al lado de next to	la cebolla the onion
desobediente disobedient	escabullirse to scurry away	alrededor around	las coles the cabbage

Table 5: Semantically Categorized Word Groups for "Peter Rabbit"

El Diamante

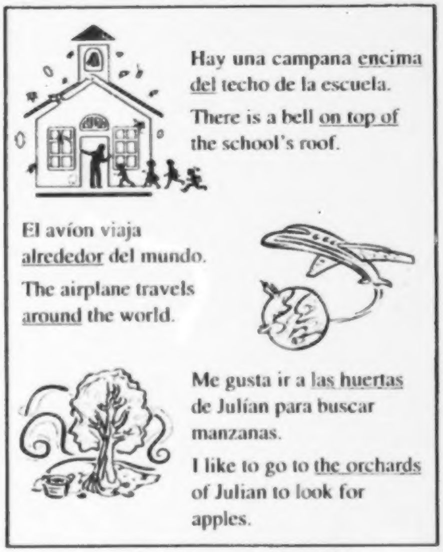
Line #1 – Select a topic (noun)
Line #2 – Add two describing words (adjectives)
Line #3 – Add three action words (infinitives or progressive forms)
Line #4 – Develop a four-word phrase capturing your personal feeling about the topic
Line #5 – Add three action words (infinitives or progressive forms)
Line #6 – Add two describing words (adjectives)
Line #7 – End using a synonym for the first word (noun, adjective)

My Garden	**Mi Jardin**
Gardens	Jardines
Color, Bountiful	Pintorescos, Abundantes
Flowering, Growing, Flourishing	Floreciendo, Creciendo, Desarrollando
An increasing, lovely vision	Una visi\n de belleza
Changing, Expanding, Providing	Cambiando, Extendiendo, Proveyendo
Beautiful, Nourishment	Homoso, Nutritivo
Rainbow	Arco is

Table 6: Diamante Poem using "Gardens"

Visual Cues and Linguistic Output

The following activities are based on research supporting the cognitive benefits of visual imagery on vocabulary development (Holt, 1995; Quatroche, 1999; Smith, 1987). The activities incorporate strategies that encourage learners to use both visual cues as well as self-generated language to enhance second language development. Students can produce pictorial representations of words and sentences in the target language. When students have at least three pictures in each category, they can share their illustrations and sentences within small groups. Table 7 contains an example of a pictorial representation of constructed sentences.



Hay una campana encima del techo de la escuela.

There is a bell on top of the school's roof.

El avíon viaja alrededor del mundo.

The airplane travels around the world.

Me gusta ir a las huertas de Julían para buscar manzanas.

I like to go to the orchards of Julian to look for apples.

TABLE 7: Pictorial Representations of Sentences

Let's Draw A Story

"Let's Draw A Story" is an activity that will provide students with opportunities to develop concepts related to the story and to build a vocabulary that is related to the material they will read. This activity begins as a student selects a word from a teacher prepared vocabulary list or from a theme discussed before reading. The student draws the word or concept on mural paper in front of the class. As the student is drawing, classmates develop a sentence describing the action or visual image created. Students may request vocabulary, syntactical or orthographic clarifications from the student doing the drawing, the teacher, or from one another throughout the process. In addition, the teacher can use this opportunity to emphasize new sounds, spellings, and word meanings. The next student volunteer draws a picture with a logical connection to the previous illustration. The process continues until a mural is created and students have generated individual sequenced descriptions. The pictorial story in Table 8 (on next page) derives from the word *conejo* (rabbit).

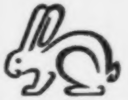
Comprehending Written Text

A reader's knowledge of word meanings greatly affects his comprehension (Nagy, Anderson, & Herman, 1987) and a more extensive vocabulary actually promotes comprehension (McKeown, Beck, Omnason, & Pople, 1985). The interrelation between vocabulary knowledge and reading comprehension has been demonstrated in many studies throughout the twentieth century; the deeper the relationship the greater the comprehension.

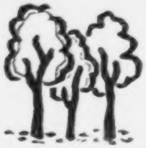
While there is consistent evidence that vocabulary can be directly taught (Beck, McKeown, & Omanson, 1987), it has also been reported that most vocabulary words are learned incidentally as a function of encounters in oral and written contexts (Sternberg, 1987). This explains the phenomenon that students who read extensively also possess the greatest vocabularies (Cunningham & Stanovich, 2001). Reading and knowledge of all sorts of information are mutually interdependent—the more one reads, the greater his knowledge store; the greater the knowledge store, the greater the comprehension.

Although the relationship between vocabulary knowledge and comprehension is clear, it is also the case that an unknown word can skew comprehension considerably. A single unknown word, which cannot be derived from context, can derail comprehension totally. Comprehension of a text depends very heavily on one's knowledge of the vocabulary and of the concept, represented by the vocabulary.

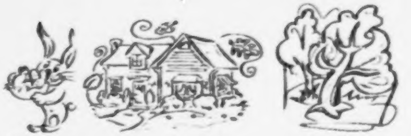
Concepts and vocabulary needed to aid text comprehension can be developed through prereading and during reading activities. Prereading activities introduce students to a story's theme and can provide opportunities for students to associate common experiences with main ideas. Prereading activities, according to Barnett (1988), include discussing author or text type, brainstorming, skimming and scanning.



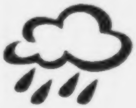
Había un conejo que salía
en busca huevos a de comida.
(Once there was a rabbit who
was searching for food.)



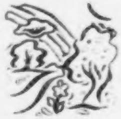
Este conejo vivía dentro
de un bosque muy bonito.
(This rabbit lived in a
very beautiful forest.)



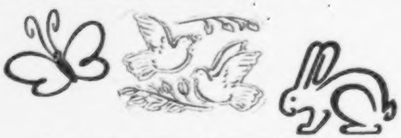
Un día su amigo, que vivía en una casa muy
elegante, salió para llevar su amigo.
(One day his friend, who lived in a very
elegant house, went out to take eggs to his friend.)



Pero de repente, empezó
una tormenta.
(But suddenly a storm began.)

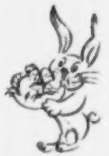


Después de la tormenta,
sin embargo, el sol reapareció.
(After the storm, however,
the sun reappeared.)



Los animalitos pudieror salir de nuevo.

(The little animals were able to
come out again.)



Ese día, su amigo le dio al conejito su regalito y todos se divirtieron juntos.
(That day, his friend gave his little gift to the little rabbit and they all had fun together.)

TABLE 8: Pictorial Story of the Rabbit

Prereading Guide

Activities like those in Table 9 can foster thoughts and discussions among students regarding the concepts and events they will encounter in the text. The following guide can be used in a whole class format where students share answers to questions according to their personal experiences and opinions. The teacher can verbally provide assistance as students write their answers and model written language on a transparency by augmenting speech with visual cues.

Picture Walks

Visual literacy, according to Manifold (1997), is the ability to comprehend meaning in images. Surveying pictures in narrative texts contributes to the reader's understanding of complexity and sequence of events, and provides teachers opportunities to introduce vocabulary that will be encountered in the story. Discussions also provide students with opportunities to practice critical viewing skills as they explore, analyze, compare, contrast, and reflect on concepts represented by pictorial representations. Visual monitoring and strategies that include scanning titles, subtitles, paragraph length, and vocabulary before reading can contribute to comprehension of text (Block, 1999).

Questioning the Author

The "Questioning The Author" approach, conducted throughout the reading process, can help students experience and use language through meaningful, communicative exchanges. Through a question/answer format, learners build understanding and construct meaning as they read, react, and respond to text. As a tool to promote higher order thinking skills, the teacher encourages thoughtful analysis through discussions that are focused on core ideas, underlying concepts, and evaluation of text. According to Beck, Mckeown, Hamilton, and Kucan (1997), queries are specific questions a teacher designs in order to engage students in conversation directly related to an author's presentation of material as well as to their own interpretations. The chart in Table 10 provides examples of four types of text analysis: comprehension, analysis, synthesis, and evaluation. These provide students with opportunities to develop and express personal interpretations. The related questions can promote meaningful inquiry and critical review of text.

Prereading Activity

Reviewing Phonemes and Vocabulary
Anticipating the Theme
Comparing Answers

A. Phonological Focus
  1. What is a word that rhymes with _______(e.g. Raqueta? Answer: Chaqueta)
  2. What word from our list begins with the prefix 'des'?
  3. What shound does 'qu' make? Say the word (pointing to word) 'bosque.'

B. Semantic Focus
  1. The teacher describes a personal experience incorporating vocabulary words. Include relia (e.g. books, magazine pictures, personal belongings, photos).
  2. The teacher passes copies of stories to students. The teacher orally reviews some key vocabulary items students will need to know in order to comprehend questions. The teacher then asks students a series of questions in target language focusing students' attention on vocabulary and the main concepts as well as the theme of the story. The teacher helps students write answers in target language.
    a. Have you ever planted a garden? (Hint at main topic, problem, a main event, or conflict in the story. (e.g. We are going to be reading about a rabbit who finds himself in trouble after having ventured into a neighbor's garden.)
    b. Have you ever had an animal that wandered away?
    c. Have you ever been lost? Has a brother or sister ever been lost? What happened? How did you feel?
    d. What advice would you give to a lost child?
    e. What is the title, and who is the author of our story?
    f. The theme of this story is obedience. Why do you think parents want children to be obedient?
    g. As you think about the title El Cuento de Pedrito Conejo, and look through the pages, what is one main event you can predict? What is something you think we are going to read about?

C. Students respond in journals and compare responses. Students write about something in common, explaining something different about themselves as compared to their partner.

Table 9: Prereading Activity

Reciprocal Teaching

Through active participation in literacy tasks, students practice gaining independence in the target language. According to Cummins (1986), a student's role as a co-teacher provides the following benefits:

1. Meaningful language use by students
2. Use of higher level cognitive skills
3. Authentic dialogue between speakers in the target language
4. Integration of language within all content areas
5. Enhanced intrinsic motivation

Students are practicing the target language in a meaningful, purposeful context when they are reading a text with a partner and questioning each other. The procedures in Table 11 on the next page provide a model for engagement in a reciprocal teaching strategy.

Comprehension	Analysis
1. What is information that demonstrates _______________? 2. What key words support _____? 3. What are some examples or details you can find to support the idea that _________? 4. In your own words, explain the author's description of _______. 5. What is the main ________(e.g. issue, problem, conflict)? 6. How did ___________ feel after__________? 7. What did ______ _ say/do in response to __________?	1. What do you think ______was thinking when he/she said __? 2. Why do you think __________ responded in this manner? 3. What effect do you think the author intends to create? 4. What do you think the author's point of view is regarding ____? 5. How would ______ view the issue regarding ____? Why? 6. What is the motivation for the actions by __________? 7. What are the possible causes for the results or effects we read about?
Synthesis / Comparing, Contrasting	**Evaluation / Personal Response**
1. How is this situation similar to ____________ (familiar story, current event)? 2. Would __________ agree or disagree with ________? Explain . 3. What family member might agree with the author's premise that ____. Why? 4. Which characters/events represent the greatest similarity? Explain. 5. Which charachers/events represent represent the greatest contrast? Explain . 6. What event does this remind you of in your own life? 7. How is this situation similar or different from your own experience?	1. What is your opinion about. . .? 2. What information would you use to justify the author's opinion that . . .? 3. Do you agree with the decisions and actions regarding . . .? 4. As a character or participant, how would you have reacted? 5. How would you prioritize . . .? 6. Was it important that . . .? Why? 7. What advice would you give to (character or author). . .?

Table 10: Types of Text Analysis Questions

Conclusion

Through a recognition of the interrelated benefits of reading, writing, listening and speaking skills, students are provided with an effective, foundation for creating a balanced approach to the teaching of a second language (Rubin, 2000). Furthermore, instructional practices that offer opportunities for students to express themselves can provide meaningful contexts through which students can comprehend, acquire, and convey concepts that enhance second language acquisition.

The two teachers we met at the beginning of this paper may have become more fluent users of their second language if they had been members of a literacy community that engaged in the interrelated language events we have presented. Much has been learned about how to teach English as a second language and with a little imagination it can be applied to teach a second language to native speakers of English. "You've got to be able to make those daring leaps or you're nowhere," said Muskrat (*The Mouse and His Child*; Russell Hoban, 1967).

1. Student A reads one paragraph aloud. A stops and asks B one or two "good" questions.
2. B answers the questions or explains why she or he cannot answer. A and B discuss questions and answers.
3. Text changes hands. B reads next paragraph aloud and asks A one or two "good" questions.
4. A answers the questions or explains why she or he cannot answer. A and B discuss questions and answers.
5. Finally A and B summarize the paragraphs and predict the main idea of the next section they will read.

TABLE 11: Reciprocal Teaching Procedures

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Getting Feedback via Transitional Analysis

Mario Rinvolucri

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In my work as a language teacher and teacher trainer, I love collecting thinking frames, or filters, or lens within which or through which I can look at my practice. An example of a frame/filter or lens would be the Neuro-Linguistic Programming (NLP) maxim that the map is not the territory. This frame I find very useful in coping with the bizarre ways (bizarre from within my map) other people sometimes react to things I tell them. For example, this morning I told a friend that I had come across a fascinating Chinese proverb: *Experience is the comb nature gives the bald.* I paused, and then asked Jean what came up for her when she heard the words.

She said, "Oh I immediately thought of my son and how worried he used to be about going bald!" My first reaction was a tinge of annoyance that she had picked on the last word and not of the whole proposition. Then I thought, " Annoyance is no fun; I'll have more fun if I encourage her to go down the son track. I'll have more fun exploring the Jean mapping of the words than trying to force her to go where I hoped she would go." My self-management inner monologue and communicationally effective conversation strategy came directly from using the NLP maxim as an angle from which to view my friend's thinking. Entering the world of the other is much more interesting than being stuck in your own.

A filter I have recently started using is one taken from Eric Berne's *Transactional Analysis*, and I have found it very useful for analysing a range of situations as well as for collecting feedback from my classes. The filter consists of examining any situation, system or community in terms of these three variables:

Structure

Stimulation

Recognition

I said to my class, "Please chose a community you belong to like a chess club, a tennis club, the school where you work, or your family.

"What kind of structure, explicit and implicit, does this community provide you with? What internal structures have you created within the organisational frame offered by the community? What levels of stimulation does this community provide you with, at an emotional, technical, intellectual or spiritual level? In the presence of the stimuli offered, how much is your own creativity aroused? How much do you stimulate yourself in this context?

"Coming now to recognition, how much recognition do you receive from superiors in the system, how much from peers and what internal recognition do you offer yourself ? (One of the hallmarks of many depressions, is the sick person's inability to understand there can be anything good about herself.) It is sad that I am unlikely to ever hear the silent answers you have given to these questions!"

If I think of my own marriage (38 years) and apply the above filter to it, this is roughly what comes up:

Structure

There is a vast web of routinised structures some of which I know about but many that I guess are below my consciousness threshold. There are structures in time, through the day, routines, sequences, there are mutual aggression patterns, there are discourse patterns, there are set patterns for dealing with the outside world and so on. I suspect that there are plenty gestalten situations that were functional and useful twenty years ago and which are no longer so today, yet we both carry on within them, not properly noticing them.

Stimulation

Perhaps because my wife is a hugely inward person with hectares of her thought out of range of speech, she continues to surprise and amaze me.

This onion has more layers than I guessed might be there. Nearly 40 years has been too short to get to the bottom of what she really thinks and feels, the inner scapes she lives in, the melody of her being.

Recognition

On the surface we can often say pretty bad things to and about each other, but at a deeper level I respect and love many things about her. I recognise that there is a strong overlap in our belief systems, despite her overt Catholicism and my declarative atheism.

Re-reading the above analysis, it is clear that the area which is most like an attic that needs unloading into a skip is the area of **structure.** This is the bit that needs more thought, discussion and then action.

The usefulness of this type of filter is that it helps you sort what you perceive into manageable categories and then, maybe, do something practically beneficial about what you find. There are a large number of ways in which you can use this filter in language teaching. I have suggested the frame to business English students and asked them to analyse their department in the light of it. They sometimes find themselves thinking new thoughts because the lighting system offered illuminates the territory in new and unexpected ways. The fact that sometimes the thinking is new impels them to explore their ability of self-express in English to the limit.I have also introduced the frame halfway through a language or teacher training course and then used it again, on the last day of the course, to help the students/trainees give a stimulating shape to their feedback on the course.

I give an instruction of this sort: *Can you write a few sentences about how this course has been for you in terms of the* ***structure, stimulation*** *and* ***recognition*** *that* ***I*** *and* ***the group*** *have offered you? Can you also think about your own* ***structuring, self-stimulation*** *and* ***self-recognition,*** *please. Will 15 to 20 minutes be enough time?*

Comments of Participants

The rest of this article brings you some of the things that mature, in-set teachers have written at the end of short training courses:

First Speaker: "In my school I'm afraid there is not enough structure because I always thought that the teacher should have some sort of freedom… but I am not very happy with it. About today, I think that stimulation was the strongest part of the workshop, and I feel that I have experienced so many new ideas today that it makes me feel happier with the new school year and ready to tell the other teachers a lot of new things and share ideas with them. Thank you very much for all your support, and for making me feel more relaxed, although it has been a very long day (8 clock hours)."

Second Speaker: "My work in school has been based mostly on structure and acknowledgement, and less on stimulation. Today I have learnt that stimulation has its share and that is what I have to pay attention to."

Third Speaker:""Regarding stimulation, I feel there has been plenty. Continuous, interesting, effective and motivating activities made me **live** the essence of this seminar. There was a lack of structure, as if a *topic sentence* was never heard when issues were initiated. This made me relate various elements together, thus getting confused because not everything was related and to be put under the same umbrella. So, if the change of subject had been clearer *from the beginning*, I wouldn't have lost time and focus trying to understand the relations and connections, thus getting the most out of the speaker's words."

Fourth Speaker: "My participation in the various practices proposed in the seminar helped me a lot, especially when I was feeling that the trainer was really interested in my contribution, which he showed clearly with his words and his behaviours (gestures and voice). Your interest and gentle encouragement help people be themselves, expose their thoughts, share."

Fifth Speaker: "A lightly structured two days in that there was a timetable but that each section of the day was changeable, although it was obviously structured in the trainer's head as he clearly led the proceedings. Recognition from peers and the trainer was slight, except on a few occasions, but this was a great opportunity for self-recognition. Stimulation on a high level throughout the two days both from the trainer and peers."

Sixth Speaker: "The seminar was well structured, and I was able to follow and take notes through the different steps. I was also given a chance to get up, to communicate and to share ideas. The teacher was able to make me think through different activities and during this process I was continually thinking of how I can deal with each of my teachers. So their faces were popping up in my mind. I felt happy with myself that some of these activities and discussion show me that I do some things round the school in a right way. I also told some of the people around that I liked their ideas, if I did."

My own feedback as trainer:

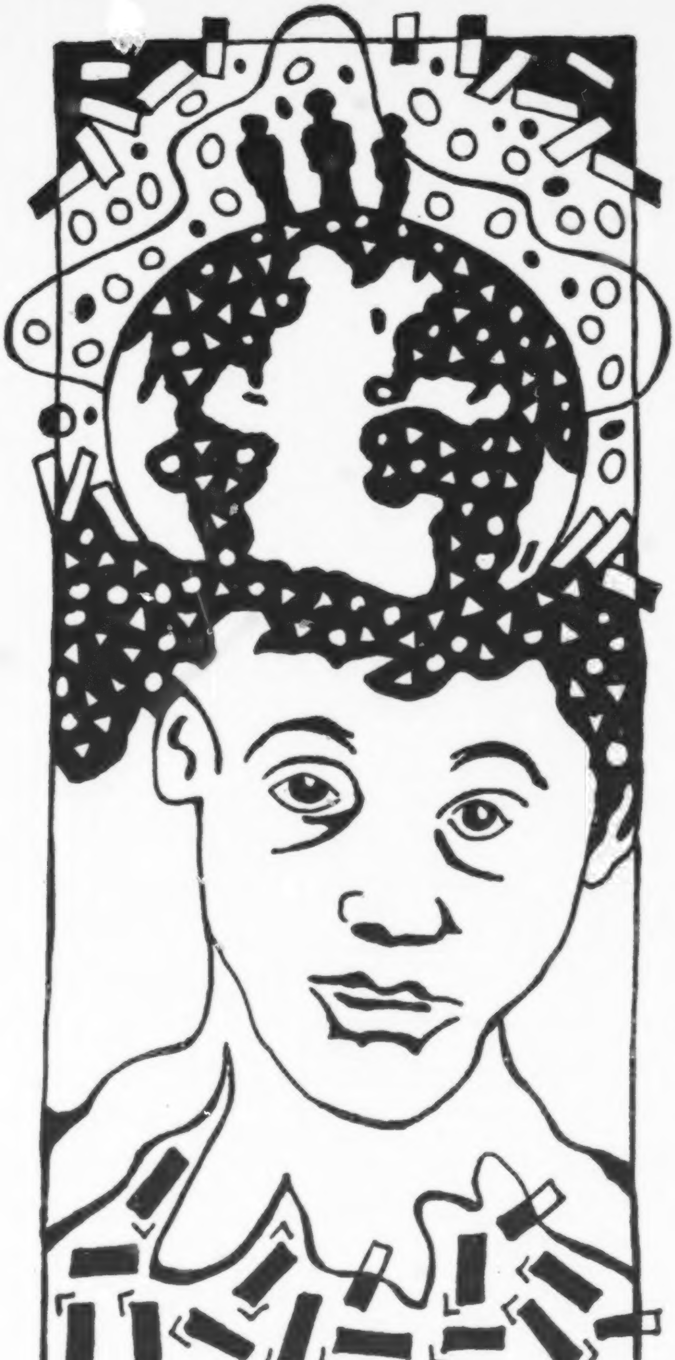
Structure has been there in my mind but I have no idea as to how each person has received that attempt at structure and then be able to re-structure it in their own terms.

I have been aware of warm recognition and found myself both consciously and spontaneously feeling and voicing appreciation for others in the group. The stimulation I have received has been strong but not overwhelming (I do, on occasion, get over-stimulated).

And so, to conclude, I am aware:

a) That I am a novice in dealing with Eric Berne and T.A. thinking.
b) That I am just beginning to explore the STR/STI/REC frame.
c) That this is more complex structure than I first imagined.
d) That I cannot yet satifactorily break down any of the three variables into their sub-parts. To do this would pin down and concretise each area.

If you can help me in any of the above, please e-mail me on mario@pilgrims.co.uk, or weave your thoughts into an article you might wish to contribute to this magazine or to *Humanising Language Teaching*, to be found at <www.hltmag.co.uk>, which I edit.



Dual Coding Theory and Reading Poetic Text

Mark Sadoski

Mark Sadoski is a Professor and Distinguished Research Fellow in the College of Education at Texas A&M University, College Station. His primary research interest is in the way language and mental imagery combine in literacy. His 2001 book, Imagery and Verbal Processes: A Dual Coding Theory of Reading and Writing, *co-authored with Allan Paivio and published by Lawrence Erlbaum Associates, extends Dual Coding Theory to literacy in detail and reviews years of research in this area.*

Editor's Note: Serendipity—or at least truly surprising coincidence—seems as predictable as rain. One can't say for certain when or where it will come, but one can predict with certainty that it will occur again. Over the years, this **Journal** *has had more than its share of serendipity. And it continues. For example, in the following article, Sadoski discusses the mental processing of language and that of imagery. He says that they constitute two great mental codes: the verbal and the non-verbal. He proceeds to explain fundamental concepts that are of immediate relevance to language acquisition and to the language classroom. Enter serendipity. In another article in this issue of the* **Journal**, *Ana Robles points out the difficulty students have when the word in the target language calls up, not an object or concept, but a word in the first language, which then calls up its own object or concept. Often, she says, this results in the failure to communicate. There is no one-to-one correspondence available, but rather a new concept that must be learned. In this note, I simply wish to direct your attention to these articles and to ask you to read each with the other in mind.*

> ***The way to read, then, seems to be: use imagination and a dictionary***
>
> Louis Simpson (1986, p. 14)

Intentionally or unintentionally, that lilting line from an introductory volume of poetry metaphorically captures much of the essence of Dual Coding Theory (DCT), a scientific theory of cognition that has evolved from laboratory psychology to a practical theory of reading and writing. DCT deals with the way cognition occurs—both as language and as mental imagery—and it can be applied to the understanding and appreciation of all text including poetry. The theory has particular application for second language cognition. This article will briefly (a) overview DCT in nontechnical terms, and (b) apply it to examples of poetry.

Overview of DCT

The substance of DCT is covered in three volumes. The general theory was presented by Paivio (1971), further developed by Paivio (1986), and specifically applied to literacy by Sadoski and Paivio (2001). Detailed explanations of all the principles of the theory, with supporting evidence, are presented there for the interested reader. The most basic principle of DCT is that all cognition involves an intricate interplay between two great mental codes, the verbal code and the nonverbal code. In the case of multilinguals, separate but connected verbal subsystems exist for each known language.

The Verbal Code

The verbal code is a mental code specialized for dealing with verbal language. Verbal language provides a remarkable means for the encoding, communication, and decoding of messages that symbolize our experiences and ideas, both abstract and concrete. The specific units and arrangements of verbal language that appeal to our different senses are well known. In the auditory and articulatory senses, the units and arrangements are phonemes, word pronunciations, stress intonations and rhythms, and so on. In the visual sense (tactile in the case of Braille), the units and arrangements are letters, written spellings, punctuation marks, lines of verse, and so on. General language concepts such as morphology, grammar, and usage apply to both sense modalities.

One can readily appreciate the intricacy of verbal cognition alone because these units and arrangements are not automatically linked in cognition. One can have an advanced command of speech but still be illiterate. In the case of English and many other languages, written language maps onto spoken language imperfectly (e.g., silent letters). Morphology can affect pronunciation and spelling (e.g., the pronunciation but not the spelling of **read** depends on its tense, but **example** and its close derivative, **exemplary**, differ in both spelling and pronunciation). Moreover, different languages use different sets of graphemes and phonemes and have different degrees of grapheme-phoneme correspondence as well as other features such as written directionality (i.e., up, down left, right). Yet they can be readily translated to each other.

A key variable in verbal language is concreteness. Concrete language readily evokes mental imagery (e.g., steaming jungle) whereas abstract language does not (e.g., climatic variation). Some words hover in between—equator is a physical place but also an abstract concept—there isn't literally a line around the earth there. Decades of laboratory studies have determined that concrete language in words, phrases, sentences, and texts is comprehended and remembered better than abstract language. DCT explains why: When language can be encoded verbally but also as nonverbal mental imagery, the potential for comprehension and memory increases by a factor of two (i.e., dual coding). Furthermore, different languages appear to draw on a common code of nonverbal images as part of their meaning base. For example, the English phrase *steaming jungle* and its German translation *dämpfendschungel* would likely refer to the same images in a bilingual reader's nonverbal code.

The Nonverbal Code

The nonverbal code is specialized for dealing with nonlinguistic knowledge of the world. It is commonly referred to as the imagery code because the generation of mental images is a chief function. The nonverbal code provides a remarkable means for us to retain, manipulate, and transform the world around us mentally, in imagination. Even more than language, the imagery code is represented in multiple senses. We can imagine sights, sounds, smells, tastes, and touch sensations, although visual imagery is most apparent to most people. Sometimes imagery is multimodal and approaches actual experience, if vicariously. Imagine slogging through an equatorial jungle–the sticky, humid, heat; the slippery mud underfoot; the dense, green foliage; the calls of the jungle birds; the vivid color and exotic scent of a delicate jungle orchid. The units and arrangements in this code are more fluid than in the verbal code. Images tend to occur in overlapping nested sets and are not constrained by the stricter sequences found in phonology, grammar, or verse. We can mentally switch perspective or surreally–"dissolve" one image into another without regard to logical convention. Imagery is the stuff of dreams, fantasies, and nightmares.

The extraordinary effects of imagination are impressive, but imagery is basic to more mundane cognitive functions as well. How many windows does your home have? Most people report taking a mental tour of the premises, counting windows as they go. Similarly, we could organize a shopping trip through a memorized alphabetical listing of items, but we more typically organize such a trip from the locations of the items in a mental tour of the supermarket. We don't feel we really remember someone until we can match a name with a face. In reading, we often do not fully comprehend unless we can generate a mental model of the text, a situational instance of the content of the text. This what is meant by "making sense" of the text–literally, making it a quasi-sensory event. Hence, a teacher's quick explanation of the textbook phrase **equatorial climatic variation** might be "mostly like a jungle." This quickly "makes sense."

Connections Between Codes

The connections between the two codes are many, but they vary with both language and experience. Abstract language evokes little mental imagery, concrete language more. Hence, abstract language is understood primarily as an intraverbal puzzle, through mental paraphrasing, translation, and other verbal elaboration. Dictionaries or textbooks in any language might define the equator in the abstract as a latitude in a plane perpendicular to the axis of the earth and equidistant from the poles with climatic maxima determined by the equinoxes. They might also define the equator in more concrete terms, as in describing the river basin geography and rainforest climate of the Amazon or much of central Africa. Concrete language therefore enjoys the advantage of verbal elaboration, but it also evokes images formed from our experience. Our fund of experience limits the images that we might form in response to a text, so that someone who has seen an equatorial jungle firsthand can imagine its sensory character better than someone who has only experienced the frozen Arctic, and vice-versa. Films, videos, and still pictures serve as approximations for most of us. But we are not prisoners of our experience. Imagination is the act of taking apart and putting together our images in new and perhaps novel arrangements. We have all been hot and sweaty, felt mud underfoot, seen green plants and flowers. Hence, we can vicariously imagine steamy jungles even if we have only experienced them in National Geographic specials. Likewise, we can imagine what is only fictional or fantastic, such as the huge, man-eating orchids of the equatorial jungles of the planet Xanus-3!

In this way, meaning emerges from the intricate interplay of activity within and between the verbal and nonverbal codes. The more elaborate, organized, and connected our complementary systems of language and imagistic world knowledge, the more potential for meaning. This interplay also has implications for memory and learning, emotional response, motivation, inspiration, and so on.

The broad outline of the theory as it applies here should now be evident. Cognition in reading text is in the evocation of language by other language, and mental imagery by language. In reading literary and poetic text, mental imagery will virtually always be evoked.

DCT and Appreciating Poetic Text

The idea that poetry is largely concerned with communicating thoughts and feelings through verbal rhythms and images is widely accepted and dates back centuries. Literary historians speculate that poetry itself evolved as an oral mnemonic system for preserving and transmitting the stories, values, and traditions of early societies through rhythmic recitation before the advent of writing. The work of Parry (1971) on the Homeric epics suggested, for example, that picturesque Homeric epithets such as""wine-dark sea" or "white-armed goddess" were probably improvised to meet the demands of the dactylic hexameter of Greek heroic poetry. That is, the phrasings fit the verbal intonations that served as a memory vehicle for the oral recitation of the poem, and they evoked a vivid story image as well. Together, they formed a verbal-nonverbal poetic unity. Later poetry, developed in the context of writing, was less constrained by oral mnemonic traditions and developed forms such as free verse. Poets also began to use the written, visual structure of the poem itself as a tool (e.g., variations in line length and spacing).

However, orally-based verse conventions persist in poetry for cognitive as well as aesthetic reasons. The rhythm provided by repeated stress patterns, pauses, and rhymes serves a "chunking" and organizing function that is effective in memory. It keeps phrasings in working memory as the poem is being read, and it appeals to long-term memory as well. As Parini (1999) noted of Robert Frost's lyrical "Stopping by Woods on a Snowy Evening," one can hardly not memorize it!

While always acknowledged as important in poetry, imagery seems to have grown in stature as a poetic tool during the last century. Literary figures in the early twentieth century took a profound interest in the poetic image. The Imagist poets including Ezra Pound and Amy Lowell concentrated on evoking imagery in their readers through vivid descriptions, metaphors, and the juxtaposition of disparate objects. Imagism as a movement was short-lived, but it is credited with beginning modern poetry. Virtually every poet since, including Robert Frost, has been influenced by the imagists and employed vivid images that are juxtaposed without specifying their relationships (Abrams, 1999). T. S. Eliot (1960) maintained that the only way to express emotion in poetry was to find an "objective correlative," a set of concrete objects or events that evoked an emotion in the reader without actually stating that emotion (i. e., show us don't tell us). C. Day Lewis (1948) maintained that a poetic image is a picture made from words and that a poem is itself an image composed of a multiplicity of images. His statement is highly consonant with the DCT principle stated earlier that images tend to occur in overlapping nested sets.

Images serve both cognitive and aesthetic purposes in poetry and literature. Images are symbolic – they stand for often-unstated ideas that may embody the theme of a poem. The deserted, broken statue of the forgotten king in Shelly's "Ozymandias" is a symbol of the impermanence of human power and vanity. As with that poem, even if the words are forgotten, the images remain in memory as thematically meaningful mental pegs. Images are central to metaphors, and metaphors on both local and global scales are central to the meaning of poetry. In short, the separate but unified contributions of the verbal and nonverbal codes as postulated in DCT may be what poetry is all about. The great classic poets – Homer, Dante, Shakespeare, and Milton, among others— are all known for both their eloquent use of language and their vivid imagery. Any standard textbook on the subject is replete with explanation and examples (e.g., Simpson, 1986). Such examples will not be further repeated here; let us turn to a more complex issue.

Language and Imagery as Collaborators and Contenders

The issue of appreciation may be more subtle that a simple combining of verbal eloquence and vivid imagery. Stylistic uses of language can finesse a balance between language and imagery, so that the reader's attention is not completely on either but on both in a mental model where they imply each other. For example, consider two similar metaphors. The first is from Yeats's (1976, p. 111) "Sailing to Byzantium":

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress…

This metaphor becomes a conceit in Proust's (1981, p. 1106-1107) *Remembrance of Things Past*:

> …when he rose to his feet and tried to stand firmly upon them, swayed backwards and forwards upon legs as tottery as of some old archbishop with nothing solid about him but his metal crucifix…and had advanced with difficulty trembling like a leaf, upon the almost unmanageable summit of his eighty-three years, as though men spend their lives perched upon living stilts which never cease to grow until sometimes they become taller than church steeples, making it in the end both difficult and perilous for them to walk and raising them to an eminence from which they suddenly fall.

The images of dancing scarecrows, archbishops propped up by their metal crosses, and men trembling on stilts taller than church spires depend for their effect on the fact that they are not to be taken literally. Converted to a literal image, these metaphors would seem absurd. The proper meaning resides in the understatement or suggestion between the language and the images, not in a literal translation. Perhaps T. S. Eliot (quoted in Valentine, 1968, p. 367) had something like this in mind when he remarked that in reading Milton's *Paradise Lost* "our sense of sight must be blurred, so that our hearing may become more acute." That is, we must not take the imagery too literally at risk of losing the meaning and force of the words. If the appreciation of poetry resides in the willing suspension of disbelief, it resides in the willing suspension of literal belief as well.

A poet may take advantage of this fact and actually play language and imagery against each other to achieve a counterpoint effect. Consider Masefield's (1951, pp. 20-21) often-misunderstood poem "Sea-Fever":

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking
And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that cannot be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea gulls crying.

I must go down to the seas again to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn and a laughing fellow rover,
And a quiet sleep and a sweet dream when the long trick's over.

The images evoked are the sights, sounds, and feel of adventurous seafaring: the sail heaving as the clouds fly by, the foam and spray of the waves, the cry of the gulls, the kick of the wheel, the whistle and bite of the wind. The narrator yearns for "the vagrant gypsy life" and a "merry yarn from a laughing fellow rover." The images suggest the wild, free life of the wanderer. Even if we have never directly experienced these things, we can imagine them.

But the poem is curiously conflicted in this regard. Each stanza begins briskly but then slows and becomes sluggish in its meter. The first two lines of each stanza have a rollicking, sing-song meter that suggests the rhythm of the waves or the pitching of a ship. Their masculine rhyme is hard and punchy. (Technically, these line pairs suggest the heroic couplets of the eighteenth century or the dactylic hexameter of Greek heroic poetry). But the meter changes in the second set of lines. Consonants are pushed against consonants, accented syllables against accented syllables. This has the effect of slowing the rhythm, holding it back. The rhyme in these pairs is feminine, ending on softer unaccented syllables. The difference between the first and second pairs of lines in each stanza is marked.

Why? It would have been easy to continue the rocking rhythm instead of slowing it down (e.g., "the kick of the wheel and the song of the wind" instead of "the wheel's kick and the wind's song"). The slowing effect is therefore intentional, and it seems inconsistent with the adventurous mental images. Perhaps the poet was suggesting something by this conflict, implying that there are forces within us, as there are forces within the poem, that hold us back from the "vagrant gypsy life." We hold ourselves back, and dream. Among the many things the narrator asks for is "a quiet sleep and a sweet dream when the long trick's over"—the narrator doesn't seem to be sleeping too well. (A trick is a turn of duty at the helm; figuratively, life, and perhaps an irony; the poem's a trick. The title may also have an ironic meaning.)

In short, this poem isn't about going to sea, it's about not going to sea. It's about the forces within us that hold us back from living out our dreams. But the effect is nowhere achieved literally. It is all implied in the disharmony between the visual imagery and the auditory meter of the lines, a play of the nonverbal and verbal codes off each other for rhetorical and poetic effect.

Conclusion

DCT is a general theory of cognition that has been applied to text and can explain a great deal of the comprehension and appreciation of literary text including poetry. Language and imagery working together, or even in intentional disharmony, produce the effects we experience in evoking a text including rhetorical effects (for additional explanation and several examples from nonfiction, see Sadoski, 1992). Certainly more analysis of the examples cited here could be undertaken and other valid literary interpretations are possible. But all would deal in fundamental ways with the imagery evoked by the text and the author's skillful use of language. To rephrase the quotation that leads this article, the way to read, then, seems to be: to creatively use our mental imagery and our command of language.

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L_2 Learning: Restructuring the Inner World

Ana Robles

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> ***Language is a condition sine qua non for the experience of what we call mind.***
> Maturana and Varella, *The Tree of Knowledge*, (1998)

If thought is everything that goes through our minds, it encompasses much more than language; but it is through language that we become conscious of ourselves and it is through language that we express our thinking. Language and thought are inextricably, systemically, linked. We talk to ourselves about our experiences and by talking, we make sense of our experiences. But also, as Maturana and Varela show, every structure is compelling, and, therefore, the language we use shapes our thinking. The way in which we talk changes our very experience.

Language Organizes Thinking

It is not the same to speak in Spanish or in Chinese, or in any other language. Each language organizes thinking in its own way, which means that, when we learn a second language (or a third, or a fourth), we also learn a new way of thinking, a new way of experiencing what we call "mind" and, unavoidably, as we learn to express our thinking in a new way, we change it. A language is, then, much more than a code to describe the reality out there, it is a tool for creating one of the many possible realities, a tool for change, to the point that speakers in foreign languages often report that they have a different "persona" in each language (Zukowski/Faust, 1997). That learning of a new way of thinking, and its subsequent re-creation and re-structuring of the learner's inner world is a gradual development which starts right at the beginning of the language learning process and has to be taken in consideration by the teacher from the very first moment.

Every year I see my beginners' surprise when they discover that the relationship between words and ideas is not closed and set in stone but open to discussion, and that each language creates its own set of relationships. That usually happens as they graduate from total beginners to beginners, and start taking risks and attempting to use what they have learnt to create their own sentences. As total beginners, they learn words and how they match their Spanish counterpart. It is a world of black-and-whites, where *leg=pierna* and *book=libro*, with the words in the two languages correlating clearly to the same idea. And then one day they want to say something like *simpatico* and they discover that that idea, so clear for a Spaniard, doesn't have an equivalent word in English. An idea without a word, how can that be? And I explain that that concept does not exist in English. Or, after learning *leg (of a person)* they come across with *leg of a table* and *leg of a trip*, and they find that the word *leg* is linked to three different words in Spanish (*pierna, pata* and *etapa*). The English word is linking ideas some of which, in Spanish, have no relationship whatsoever. This is the stage of wonderful sentences like "*She put her shelter on*" (*shelter=abrigo=coat*, but *shelter≠coat*) or "*she is a blonde of boat*" a word by word translation of a Spanish idiom meaning "*she dyes her hair.*"

No Fixed Links between Languages

For many of my students, the realization that the links between words and ideas are not fixed, and that concepts and ideas, and even emotions, change from one language to the other sometimes bring a sense of wonder, but it is also very often that they express their discomfort and uneasiness and even anger (*Those people are mad!*). Although they may (and usually are) completely unaware of it, my beginners have just discovered that, in Maturana and Varela's words,'"the world everyone sees is not the world, but a world." What seemed firm suddenly becomes shifty and learning a language becomes a process, however subtle, of challenging their existing way of thinking and expanding it in new directions. Which means that learning a language in school requires, even for beginners, threefold learning: first, learning the language; second, learning the thinking processes that support that language and, third, developing the attitudes that allow for the expansion of the students' present mindset.

And naturally this has consequences in the learning process, consequences that, as a teacher, I cannot ignore. It is not enough to present my students with grammar and vocabulary and to set up activities to foster communication, although naturally all those things have to be done and maybe most of the time. To help my students learn the outer shell of the new language, I must aim to develop the inner thinking processes that go with that outer shell, I must also aim to develop the attitudes which support the developing of that new way of thinking. Such activities help the students to create the link between the foreign language and their inner world by promoting reflection on how they think and how they structure their minds in each language. Also, activities that increase their awareness that behind all those words and grammar rules there are images, sounds and feelings.

This can be as simple as asking the students to listen to a list of words in the foreign language and to pay attention to what comes to their mind as they listen. They usually report two different processes. For words they know well, like, for instance, *window*, when they hear the word in the foreign language they "see" the image of a window in their mind. With words they know, but are not really familiar with, let's say *courageous*, it's different when they hear this word in the foreign language, what they "see" in their minds is the written translation in their mother tongue. This word in their mother tongue in turn often triggers familiar images (Figure 1).

BEGINNING STUDENT

Native Language Word → Image
Second Language Word → Native Language Word → Image

FIGURE 1

The words in the foreign language only trigger images in the students' minds after they have been used and practised for a time and in several contexts. But we can help the students to link the new words to the image behind by asking them to create those links on purpose. For instance, by asking the students to read a text and then take time to visualize that text and describe the image in their mind to a fellow student. Or asking them to draw new words, or to link words to feelings and sounds (Figure 2).

MORE ADVANCED STUDENT

Second Language Word → Image

FIGURE 2

The Inner Representation of Time

The same happens when it comes to structures like verbal tenses. Verbal tenses express time and its usage is linked to how we experience time in our mind. If you think of something you have done today (for instance, having breakfast) and then think of something similar you did five years ago (for instance, having breakfast five years ago) the mental images you create are usually quite different in aspect even when the content is similar. Although there are all sorts of individual differences, for most of us mental images about past events are darker, smaller and farther away from us than images about present events. We don't have to make a verbal utterance to know whether the image in our mind is about the present or about the past, the image itself tells us. When we talk, we associate verbal tenses and time markers to our inner representation of time. When I say *yesterday* that word is linked to a mental representation of yesterday which is much deeper than just the letters. The same happens when I say *I go* or *I went*. A sentence like *I go yesterday* is seen and felt as incorrect immediately.

But that is not the case for my beginners, because for them the words in the foreign language aren't linked to that mental representation of time. Until they build that link, the result will be a long stream of *I go yesterday* and *I live in this flat for 20 years* sentences. And to help them link the tenses in the new language to their inner representation of time, it is not enough to give them the grammar rules about the formation and usage of the tenses in the foreign language. We need to give them activities which develop this link, and this help is especially important with those tenses and structures which do not have a clear counterpart in their mother tongue.

Walk with Me

"Walk with Me" is an example of what I use with high-beginners to help them with the present perfect, which is the most difficult tense for my students.

Walk with Me

Working with a partner, read the sentences below and make sure you understand them. Decide which ones refer to a point in time and which ones refer to a stretch of time. Read them aloud, as you read stand up and walk with your partner, marking the appropriate space (a single point or a stretch) on the class floor using coloured chalk. Then compare with the other pairs marking.

1-A. I am here and now.
1-B. I have been having lessons in this classroom since September.

2-A. On Sunday, I played football.
2-B. I have played football since I was 9 years old.

3-A. Last Christmas, I got a computer.
3-B. I have had a computer since Christmas.

4-A. I started school at five.
4-B. I have been a student since I was five.

5-A. Last summer, I went to the beach with my friends.
5-B. I haven't been to the beach since then.

Now look at those three sentences

We met more than a year ago.
We have been friends since last year.
We have been friends for some months now.

What is the difference between the *since* sentence and the *for* sentence?
Add a *for* sentence to all the pairs above and walk the trios again.

I would like to stress the fact that an activity like "walk with me" doesn't substitute any of the usual activities, like grammar exercises. Each activity I use in class will foster some sort of mental process: the questions are, first, which sort of mental process and, second, is it enough? If I am introducing the present perfect, for instance, I can explain its usage and formation rules to my students, and as they listen they will need to think about my words in order to understand what I am saying. The thinking my students need to do in order to understand my explanation is very different from the thinking they need to do when, instead of an explanation, I hand them a text and then ask them to elicit the present perfect usage and formation rules from the sentences underlined in the text.

In the same way, the thinking my students need to do to solve a fill-in-the-gap-with-the-correct-tense exercise is very different from the thinking they need to do to complete an activity like "Walk with me," in which they have to physically represent the stretch of time covered by the verbal tenses. And all those different ways of learning complement each other and help the students to go beyond the words to the world behind. When it comes to something as tricky as introducing students to a new way of thinking, the wider the array of mental processes we elicit the better.

Also, in the lessons assessment questionnaires students complete at the end of each term many of them report as most useful the activities like "walk with me" which aim to help them create an inner representation of the language we have studied. But there is always a small group, which declares that sort of activity meaningless and useless. It is true that whatever the activity I use with my groups, there will always be someone who finds it useful and someone who declares it a waste of time. The point is that each student learns in a different way, and what works with one doesn't work with the student sitting by his side. And naturally that is another good reason to use activities as varied as possible, including, whenever appropriate, activities aimed to develop the attitudes which support the learning process itself.

Because the difference between a student who, when confronted with the new language peculiarities, reacts with wonder and one who reacts with anger lies not with the language but with the students' attitudes and opinions about life, about the language, about themselves and on the student's perception of how learning that language affects him/her. If students' attitudes have an influence on the learning process, then they cannot be ignored or taken for granted by the teacher. That doesn't mean our role as teachers is to change them, but we cannot ignore them either. One of the things I have learnt to do is to pay attention to the *those people are mad!* comments and use then as starting points for a discussion about the students' feelings towards the language they are learning and about their attitudes towards the changes this learning involves.

I regularly hand out self-assessment questionnaires to my students. The questions vary all the time, but the aim of those questionnaires is always to foster reflection and students' awareness of themselves as learners (see the questionnaire at the end). In any case, much more important than any formal activity like the self-assessment questionnaires, are the numerous occasions in which we talk, however briefly about the students reactions, attitudes and feelings towards a learning which is the beginning of, in Bernard Dufoe's words, a "new form of self-expression."

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Using Silence to Make a Point

John M. Knight

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Observing the National Day of Silence

Silence! April 7th. How do I run a class without talking? Can the students talk? Will they last sixty minutes? Will I? Such were the thoughts that caromed through my brain as I prepared to teach my classes on April 7, 1999. This was the National Day of Silence, and I wanted to pay my respects to friends, living and dead, who were not heterosexual, by teaching all my classes in silence. Importantly, I wanted my Intensive English Program (IEP) students to learn about a part of our population that is usually ignored, a group that is often forcefully silenced. Thus, my idea was to provoke the students' emotions and thoughts by conducting a class in which none of us could talk before we tackled writing about a new topic—homophobia.

The Plan

The main challenge was to prepare for an entirely new method of teaching. As an assignment, I had given the students the article "Appearances" by Carmen Vazquez (503-511). In this article, Vazquez describes in vivid detail how ordinary people going about their daily lives riding busses, walking through neighborhoods or going dancing can become the targets of gay bashing. Vazquez offers some possible causes for this antigay violence, reminding us that homophobia is an affront to the dignity of all, and challenging us to actively confront homophobia and the "rigidity of gender roles". Since discussion would be done in silence, I intended to use an overhead projector, the usual blackboard, and the classroom computer which displayed the screen image on the wall. I also had a large supply of blank paper and 4x6 note-cards. My plan was to remain silent as the students entered the classroom, handing them instead the following notice about the National Day of Silence from the Saint Mary's College Gay and Lesbian Association (GALA): "Please understand my reasons for not speaking today. I support lesbian, gay, bisexual and transgender rights. People who are silent today believe that laws and attitudes should be inclusive of people of all sexual orientations. The Day of Silence is to draw attention to those who have been silenced by hatred, oppression, and prejudice. Think about the voices you are not hearing. What can you do to end the silence?"

I would let the students get settled, then give them instructions on the blackboard to make groups of three or four and write down ideas learned from the reading and a question for discussion. The entire class would be conducted nonverbally with my alternating instructions on the computer, overhead, and blackboard to illustrate different ways we could communicate. After forty-five minutes of such silent class discussion, the students would spend the final ten minutes of class answering the following questions: a. How do you feel about the way we conducted class today? b. What is one thing you have learned? Finally, I would write the journal assignment for the next class on the blackboard and silently say goodbye.

A Silenced Class

Thus ensued a class punctuated by scratching chalk, moving hands, clicking computer keys, and intently listening faces as we discussed the reading. Initially, there was a certain amount of confusion. Some students were still talking, while a few asked what they were supposed to do. Others started taking out paper and turned to the student next to them. Slowly, the talking diminished to a buzz and then, except for one student, to silence. I typed "Start Discussion" on the computer and waited. After a few awkward moments, the young man who had initially kept talking came up to the computer and began to type. I was amazed—100% silence!—Not only was he the first to participate, he was the only one who openly admitted his discomfort with homosexuals. After a second student replied on the blackboard, participation died, so I supplied a comment on the overhead. Another student timidly joined the conversation on the blackboard by asking for clarification of a word in the article. Eventually, after some more prodding by my invitations to come up and use one of our discussion tools or to write a comment to their partners on paper, clusters began to form. Some stayed at their desks looking around or writing comments on paper, others gathered around the overhead, while others wrote on the blackboard. Only one more student used the computer. During our conversation, one student tried to get us to focus on a comment on the blackboard and its relation to another comment on the overhead, but then people retreated back to their seats.

Earlier than anticipated, I handed out the 4x6 cards. As they were completing the cards, I wrote the journal assignment on the board. They were to reflect on the experience of a silent class as well as their reaction to the text and write at least two pages in their journals. Assured that we would continue discussion verbally the next day, we left the room having not spoken for an hour.

Low-tech "instant messaging."

The Students' Reactions

The next day we spent the entire ninety minutes discussing the article, the class dynamics, and their journal entries.[1] First, as I had expected, just the simple act of remaining silent for sixty minutes was a challenge, especially when the students had things they wanted to say. "J" remarked, "It was really weird to be quite[1]. I felt the necessity to speak. I felt uncomfortable." "T" wrote, "I had very hard time during writing class. I did not speak at that time. It was very difficult to communicate with somebody."

Since all of my students save one had been in the U. S. for at least one year, I was interested that none had heard of the National Day of Silence. In her journal "M" said, "National Day of Silence is new to me. I have never heard this before. For me it is strange. I know by doing this activity, we try to listen some 'invisible' voice or people that we always reject in our daily life. They should have the same right, but why don't we support this activity by speaking out?"

Everyone can talk at once.

A second revelation revolved around the mechanics of how we conducted class. Although we had been practicing typing as part of the writing class for more than two months, most students felt intimidated using the computer. "H" wrote, "Discussion with typing was difficult for me though. I felt that I had to be sure my opinion and grammar when I type. I know I shouldn't think, but I couldn't stop caring about it. Not talking is pretty difficult thing to do. It's interesting expression of respect homosexual people who can't talk in society. They might feel frustration that we felt today. Moreover we could realize their hardship when we shut up." More than one student connected the feeling of typing incompetence to how homosexuals might feel with society silencing them. "T" remarked, "I'm not good at computer so that I couldn't go to type, I couldn't go there even though I wanted to say many things. This feeling was very hard and mortifying. They also have these feelings, too, perhaps. Of course I can't understand their all feelings, unfortunately. I'm not lesbian and bisexual; however, at least I understand their one small part of feelings from today's experience. This is very important experience for me."

Despite some students feeling less than ready to take an active typing role, many found this medium of discussion useful. For "C", "The class was funny. Especially computer discussion was the best part. I can get what volunteer write because sometimes, I don't get what my classmates said. That was good. I like it. If the teacher combines talking and computer discussion, it's going to be awesome." "M2" also felt it helped her understanding: "While my friends were typing, I could read their opinion. I could read again and again, that's why I understood them very well." And "J" wrote, "The interesting part was when we had a computer discussion. I am very bad at typing, so I decided not to right. I was surprised with "X's" opinion, he was against. I think he was really brave to show his opinion."

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[1] *Student comments are verbatim.*

For some other students, both the class dynamics and the article brought up concerns they had not faced before. "H" commented, "In my country, gay people has less rights than here. They can't even say they are gays or lesbians. I haven't met any gay people in my country so I have never thought about their right or their difficulties in the society…I agree to the article. I thought I wanted not to talk as much as I could today if being silent was to express the respect for homosexual people. But I did only two periods. That was really hard. I think these were good opportunities because if I haven't had these classes, I couldn't do it." Another student took the discussion a little further when she responded to Vazquez's attempt to explain ". . .how homophobia works and why it threatens all that we value as humane" (506). The student wrote, "When I read this story, I felt sad because I hadn't thought about that [homophobia]. I thought I had no relation to homosexuals." "J" was also moved by the article and the silent discussion.""I liked the part which "Y" wrote about showing affections. I think this is very important. I like to hug my friends (girlfriends) but here I don't feel comfortable to do it. Am I wrong? I feel that people want more distance here. I think that showing affection is really important."

Our discussion of the article continued with "M" responding to Vazquez's plea for "[t]hose of us with a vision of tomorrow that goes beyond tolerance to a genuine celebration of humanity's diversity" to join the fight against homophobia (509). "M" wrote, "But I think, if we can speak out bravely what's in our minds maybe will be a better way to support them. The right won't come by itself, we have to gain them. To gain them needs our voice. If we just sit there quietly, nothing's gonna change!" "T" agreed with both the article and "M's" comments that all of us need to join the fight. "People who are not gay have to help gay people who don't have enough power to fight against society. I think they need our help. We need to help them to change our stereotype about them and their right in society. We need to know their real treatment in society."

Silence demands patience.

Silence as a Way of Learning

The initial surprise and discomfort of having to interact in an unfamiliar, and for some, odd way unquestionably provoked students' emotions and stimulated new thoughts. The students tapped into feelings of empathy and awareness for people and situations of which they had little previous knowledge. Taking away speech, considered vital by both teachers and students, heightened sensitivity to the usual process of communication. This experiment was similar to the "trust walk" often done in introductory psychology classes. One partner is blindfolded and allows the other to be the guide or helper. A degree of trust must be established almost immediately since the sense of sight is now missing for one of the pair. Moreoever, the other senses must be awakened. Likewise, in our class we discovered that silence enhanced our understanding. Although to date no formal survey has been conducted, students from this class have remarked to me and to students just entering our program about how powerful the class in silence was. "Wait till *you* can't talk in class!" was one comment. A friend summarized the experience saying that I had "kicked them into using language by taking it away from them." I prefer to call it teaching by using opposites—silence stimulates emotions that can then be translated into spoken and written words. It is the silence which is important, for in the words of the Sufi poet, Rumi, "Now let silence speak, and as that/gift begins, we'll start out" (123).

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The Influence of Affective Variables on EFL/ESL Learning and Teaching

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> *Becoming bilingual is a way of life. Your whole person is affected as you struggle to reach beyond the confines of your first language and into a new language, a new culture, a new way of thinking, feeling, and acting. Total commitment, total involvement, a total physical, intellectual, and emotional response is necessary to successfully send and receive messages in a second language.*
>
> (Brown, 1994:1)

As Douglas Brown (1994) beautifully expressed it, the acquisition of a new language is a fascinating though colossal enterprise, encompassing a wide range of variables that may stem from neurological to psychological, cognitive and affective. In the early sixties, Benjamin Bloom (Krathwohl, Bloom and Masia, 1964) offered a comprehensive definition of two domains of learning: the cognitive and the affective. Brown (1994:135) defined the affective domain as "the emotional side of human behaviour." By analogy, the cognitive domain could be defined as the mental side of human behaviour. These seemingly clear-cut definitions for the two most important domains of learning, might suggest a division between cognition and affection, when indeed they are two sides of the same coin.

Cognitive Dominates

The mounting interest in exploring the affective domain appears to be prompted by the conviction that cognitive factors, which seem to continue dominating education, are not the only ones that account for the learning process. In his book *Emotional Intelligence*, Daniel Goleman (1995) notes that the Western civilisation has overemphasised the importance of the rational functions of the mind to the detriment of the non-rational functions: intuition, emotions, feelings. Goleman's viewpoint is consonant with Carl Rogers, one of the founders of humanistic psychology of the sixties, who stated that by focusing so extremely on the cognitive side we have limited ourselves.

> Thus educating becomes a futile attempt to learn material that has no personal meaning. Such learning involves the mind only. It is learning that takes place "from the neck up." It does not involve feelings or personal meanings, it has no relevance for the whole person.
>
> (Rogers, 1983:19)

Research has shown that cognition and affection are indeed inextricably linked. An extensive review of the latest brain-based research (Jensen,1995) has clearly shown the critical links between emotions and cognition and has concluded that in a positive state of mind, the learner is able to learn and recall better. However, many puzzling questions about language and emotions remain unsolved; linguists still struggle to determine how language affects thought and how thought affects language. Yet what seems to be clear is that: "language is a way of life, it is as the foundation of our being, and as such interacts simultaneous with thoughts and feelings (Brown, 1994:38).

Cognitive Issues

Throughout the first 16 years of life, human cognition unfolds at great speed. During this period, some changes are more critical than others. As Piaget (1969) noted in his theory of intellectual development, children develop through successive stages: the sensori-motor from ages 0 to 2, the pre-operational from 2 to 7, and the operational from 7 to 16. A crucial moment of change seems to occur around the age of 11, when thinking shifts from concrete to abstract. This turning point is of paramount value for EFL/ESL teachers as it highlights the importance of connecting teaching with concrete tasks and experience for children that have not reached puberty. In other words, children below 12 are not interested in the rules of the language, or in analysing grammar, but rather in games, songs, and activities that are meaningful to them. Furthermore, as Brown (1994:59) observed "children do learn second languages well without the benefit-or hindrance-of formal operational thought!"

Another cognitive issue highly important for EFL/ESL teachers is Ausubel's (1964) construct of meaningful learning. His distinction between rote learning and meaningful learning is relevant to all ages. Ausubel posed that human beings have a need for meaning, and very little or no need for rote, mechanistic learning that is not connected to previous knowledge and experience. The implications of this concept for EFL/ESL teachers is, amongst others, that an excessive focus on rote activities, such as rote drills, rote dialogues, reciting rules, practising patterns, may hinder language learning if not presented in purposeful contexts (Brown, 1994).

Affective Issues

In recent years the importance of affective issues has become a matter of debate and extensive research among language teachers, linguists and researchers; and some variables were found as having a high impact on success in EFL/ESL learning. Defining the affective variables is elusive, thus an overview of the ones considered to be influenced by the teacher's attitude will be briefly described below

Self-Esteem

Dr Stanley Coopersmith (1967: 4-5), defined self-esteem as:

> ...a personal judgement of worthiness that is expressed in attitudes that the individual holds towards himself,...and indicates the extent to which the individual believes in himself to be capable, significant and worthy.

Research has shown that a student who feels good about himself is more likely to succeed. Holly (1987) compiled a summary of many studies and pointed out that most indicated that self-esteem is the result rather than the cause of academic achievement. In addition, Dr Martin Covington (1989) from the University of California carried out an extensive review of the research on the relationship between self-esteem and achievement, concluding that "self-esteem can be modified through direct instruction and that such instruction can lead to achievement gains." This statement is consistent with the experience of the writer, who has conducted two research projects (Andres, 1993, 1996) in the area of self-esteem, and the findings have led her to conclude that self-esteem can be modified and enhanced in the foreign language classroom, and that significant gains can be observed in the area of EFL/ESL learning. This point is considered to be of the utmost importance in the classroom: as teachers we can exert an influence both on the performance and well-being of our students. As Brown (1994) says, good teachers succeed "because they give optimal attention to linguistic goals and to the personhood of their students."

Inhibition

Inhibition is closely related to self-esteem: the weaker the self-esteem; the stronger the inhibition to protect the weak ego. Ehrman (1993) suggests that students with thick, perfectionist boundaries find language learning more difficult than those learners with thin boundaries who favour attitudes of openness and the tolerance of ambiguity. As Brown (1994) noted, language learning implies a great deal of self-exposure as it necessarily involves making mistakes. Due to the defence mechanisms outlined above, these mistakes can be experienced as threats to the self. It can be argued that the students arrive at the classroom with those defences already built and that little can be done to remove them. However, classroom experience shows that the teacher's attitude towards mistakes can reinforce these barriers creating, in the long run, learning blocks, or the self-fulfilling prophecy: "I can't do it. I'm not good at it." In short, this produces in the learner a deep-seated fear of inadequacy and deficiency. Fortunately, we are witnessing that a growing number of language teachers are becoming increasingly aware that focusing on students' strengths rather than weaknesses is a powerful way to break down learning blocks and overcome inhibition.

Veronica de Andres poses with her class of smiling students

Motivation

Brown (1994) defined motivation as an inner drive, impulse, emotion or desire that moves people to a particular action. Similarly, some psychologists define motivation in terms of needs or drives. In his famous "Pyramid of Needs", Maslow (1970) presented his theory of motivation as a hierarchy of needs, which stem from basic physiological needs (air, food, shelter) to higher needs of safety, belonging, self-esteem, and the need for self-actualisation. Maslow (1970) claimed that the last need placed at top of his "Pyramid" can only be achieved if all other needs are fulfilled.

A number of studies conducted in the field of EFL/ESL learning have shown that motivation is crucial to successful EFL/ESL learning. Crookes and Schmidt (1991) argued that intrinsic motivation, the one that stems from the interest in the activity itself independent from extrinsic reward, should be favoured in the classroom. Conversely, Fontana (1988) argued that there are occasions when students' intrinsic motivation is insufficient and recourse has to be made to motivation of an extrinsic tangible nature. Thus, it seems that balance should be kept between both stances, understanding that extrinsic motivation may be valid, useful and even necessary, but if overused, in the long run it can be detrimental to students' autonomy.

Anxiety

As learners we have all encountered this feeling, which is no doubt closely linked with self-esteem and inhibition. Any task that involves a certain degree of challenge can expose the learner to feelings of self-doubt, uneasiness or fear. Behind these emotions lies the question: shall I succeed? As second language learning is a highly demanding task, it is very likely to raise anxiety in the learner. Anxiety can be considered a negative factor in language learning, and several teaching methodologies in modern approaches indicate that anxiety should be kept as low as possible.

Brown (1994) makes the distinction between *trait anxiety*—the permanent predisposition to be anxious—and *state anxiety* as the feeling that is experienced in relation to some particular situation. Many studies (e.g. Horwitz et al. 1986; MacIntyre and Gardner 1991; Young 1991; Phillips 1992) conducted on state anxiety indicate that foreign language anxiety can have a negative effect on the language learning process. Conversely, Bailey (1983, in Brown, 1994) notes that a certain concern or anxiety is a positive factor. This kind of anxiety is described as facilitating the learning process. In her actual classroom experience, the writer has witnessed that just as tasks without a certain amount of challenge can undermine the learner's interest, assignments without balance and enough support can be disheartening as they can submerge the learner into a state of emotional dullness or paralysis. In sum, a certain degree of concern, anticipation and curiosity can be useful and even necessary to achieve, but too much anxiety can have an inhibiting effect and impede the process of successful language learning.

Affective Variables in EFL/ESL Language Teaching and Learning

The interest in affective variables in language learning is reflected in some modern teaching stances aimed at reducing anxiety and inhibitions and enhancing the learner's motivation and self-esteem. These approaches could be identified within the so-called humanistic education. In her book *Caring and Sharing in the Foreign Language Classroom*, Gertrude Moskovitz (1978, cited in Stevick, 1996:24-25) states that:

> Humanistic education is related to a concern for personal development, self-acceptance, and acceptance by others, in other words making students be more human. Humanistic education

> takes into consideration that learning is affected by how students feel about themselves. It is concerned with educating the whole person—the intellectual and the emotional dimensions.

Examples of these innovative humanistic approaches to language teaching are: Curran's *Community Language Learning* (Curran, 1976); Gattegno's *Silent Way* (Gattegno, 1972); Lozanov's *Suggestopedia* (1979) and Terrell's *Natural Approach* (Terrell, 1977). The latter is firmly rooted on *The Monitor Model*, the theory of language acquisition proposed by Stephen Krashen (1981 and 1985). Krashen posed that a low affective filter is necessary for acquisition to take place. The affective filter is a mental block, caused by affective factors: high anxiety, low self-esteem, low-motivation.

Conclusion

If language is communication, EFL/ESL learning and teaching should be aimed at establishing meaningful communication in the classroom, and the first requirement towards this end is an affective affirmation of the student. Perhaps there is a need for further research to determine the effects of different approaches and methods; yet what is needed, is an awareness that a focus on the subject matter of learning, is no longer enough to develop the ultimate aim of education: love of learning. The writer has presented her ideas not as a proponent of any one approach but as an advocate of an integration of the affective and cognitive domains in education. If we want our students to develop their inherent potential to learn, the affective variables such as anxiety, motivation, self-esteem and inhibition can no longer be denied, the inner needs of the learners can no longer be neglected. Our students are our finest teachers. We can learn from them much more than we can teach and indeed, what we need to remember is that:

> …every learner requires first and foremost: to be noticed, to be attended to, to be valued, to be affirmed. Out of that attention and affirmation grow the confidence and, yes, the courage to learn: if the teacher dares to teach, that is, to attend to and care for the learners, then the learners in their turn can dare to learn.
>
> (Whitaker, 1995)

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Enhancing Acquisition through Music

Bob Lake has used music in ESL classrooms for over 10 years in a variety of settings. He began with Southeast Asian High School students in Atlanta. He also worked with the refugee population from Eastern Europe and the Balkans in Utica, NY while finishing his M.S. in TESOL at SUNY Albany.
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Introduction

Music is three-dimensional. A song is more than just words and notes on paper. Music is an environment that expresses emotion and conveys a message. Could this be part of what Plato had in mind when he said, "Music is a more potent instrument than any other for education"? Recent studies at the University of California support this ancient observation. Researchers there have found that music trains the brain for higher forms of thinking. In the study, two groups of preschoolers were observed. One group of students took piano lessons and sang every day in class. The other group of students did not. At the end of three months, the musical three-year-olds scored 80% higher in tests involving spatial intelligence—the ability to visualize the world accurately (Hancock1996). The survey concluded that "early music training can enhance a child's ability to reason" (Shaw, cited in Hancock, 1996).

The use of music in first language acquisition is easy enough to substantiate. Children sing in coos and baby-babble before they learn vocabulary. Indeed an infant's first means of communication is comprised of a series of pitch ranges that communicate hunger, tiredness, alarm and pleasure. Mothers can easily discern what pitch level communicates specific needs.'"The emerging pleasure sounds contain acoustic properties which act as a precursor for the vowels that will later be used in words; and the differentiation between the melody of distress and that of pleasure has been identified as the baby's first step towards the acquisition of speech (Newham 1996). The tonal quality of babyese operated on a musical scale that paves the way for phoneme and morpheme formation.

Out of these observations emerges an interesting question: Can music enhance the acquisition of a second language? If so, how can it be utilized in the four modes of learning a language; i.e. reading, writing, listening and speaking? This question has led me to research the literature of language learning, as well as to consider a wide range of music itself. With an adaptation of Krashen's Input Hypothesis as a foundation, I will present both the theory and the practice of music and language learning.

Krashen's Theory

There are several features of Krashen's theory of Language Acquisition that are strongly relevant in explaining the use of music in language learning. Let us consider three of the most widely accepted components of Krashen's hypotheses; "affective filter considerations," the""monitor"model, and the role of natural input in acquisition. Krashen's affective filter hypothesis states that optimum learning occurs in an environment of "high motivation, self-confidence, and low anxiety" (Ellis, 1986, p.263). According to this theory, the emotional state of the learner acts as a""filter". "Krashen sees the learner's emotional state or attitudes as an adjustable filter that freely passes, impedes, or blocks input necessary to acquisition" (Richards and Rogers 1986, p. 133).

Application

Many ESL students come to class while still in the state of what has been described as anomie: that is a "feeling of social uncertainty or dissatisfaction—as a significant aspect of the relationship between language learning and the attitude toward a foreign culture" (Brown 1994, p.171). Anomie can be described as the feeling of homelessness. ESL students often feel cut off from their native cultures and find a struggle in adapting to a new culture. I have often seen "music time" bring an almost visible change in the state of the student's "affective filter." Let's face it, songs in the English language have made their way into every major city in the world. Movies and pop culture have had an influence for better or worse. If English music can help the acculturation process along, it would be sheer foolishness not to use it.

Woody Guthrie wrote and sang a song, "This Land is Your Land," that resonates among virtually all who encounter it—especially newcomers. Most of us recognize it from the first verse:

THIS LAND IS YOUR LAND

This land is your land
This Land is my land
From California, to the New York Island,
From the Redwood Forest, to the Gulf stream waters,
This land was made for you and me.

A Nest of Music

During 1997-1998, I taught ESL at the Mohawk Valley Center for Refugees. All of the students were relatively new English speakers. Every Friday we would have "singing time" for the last hour of the school day. As a substitute teacher, I was moved around to five different classrooms. The favorite song in all the classes was *This Land is Your Land*. In fact, this song became a learning motif in all my classes. Many times I would be greeted in the halls between classes with "Teacher, this land is your land."

When this song is first introduced to the class, a map of the United States is displayed. Various points of geography are mentioned. California, New York, Redwood trees, deserts and the "Gulf Stream waters" are discussed. Clearly, one song cannot cure all the effects of culture shock, but songs convey a message. Warm welcomes can go a long way toward opening the heart and mind of the language learner. Christine Igoa (1995) talks about the importance of creating a "nest" for the newly arrived immigrant. This "nest" is a "protected place to rest, settle in and flourish" (p.21). Music in the classroom can help create a warm and relaxing nest for the non-native speaker of English.

My favorite day as a teacher took place at the Refugee Center in Utica, N.Y. I was teaching a class of beginning level ESL students from Bosnia. This class was made up of Muslims and Croatians. One Friday, we had a cultural exchange in music. I had the students sing an English song and then we did one in Serbo-Croatian. One of the students brought his accordion. He began to play a song about Sarajevo. All of a sudden, the chairs and desks were pushed back and everyone began to dance in small circles while holding hands. Students from the other classrooms heard the music and dancing and asked if they could join in. A number of them came in and joined the dancing and singing with tears streaming down their faces. Walls came down between Muslims and Serbs as well as between the Balkans and the United States. The following Friday the whole school had "music time" in the parking lot. The atmosphere in my class became much more relaxed after those two Fridays. A "nest" had been formed.

The Monitor Model

Another aspect of Krashen's theory is the "monitor model." This is very similar to Chomsky's theory of the learning acquisition device. Krashen's approach falls more into the category of applied research, and Chomsky's is more basic research. "In describing The monitor model, Krashen claimed that adult second language learners have two means for internalizing the target language" (Brown 1994, p.279). The first is "acquisition," a subconscious and intuitive process of constructing the system of a language, not unlike the process used by a child to "pick up" a language. The second means is a conscious "learning" process in which learners attend to form, figure out rules, and are generally aware of their own process (Brown 1994). Where many scholars have trouble with Krashen's theory is his treatment of acquisition and conscious learning as mutually exclusive. For example, Larsen-Freeman et al point out that this extreme distinction is not necessary because both features can work together as one triggers the other (1991).

The Input Hypothesis

One corollary to the monitor model involves the "i-plus-1" formula. According to Krashen, the input that the language student receives should be a little beyond his or her current level of understanding. In other words, the language that the learners are exposed to should be close enough to their own level of competency "plus-one" or just a bit more of the next level.

Song lyrics often work this way because students will pick up the chorus much sooner than the verses of a song. The chorus is a hook to the plus-one feature of many parts of the verses. When students have been in class for about three months, I introduce Bob Dylan's *Blowin' in the Wind*. The complete song consists of nine questions, with the chorus, "The answer my friend is blowin' in the wind." As you can see from the first verse alone, there is plenty of room for "I-plus-one":

BLOWIN' IN THE WIND

How many roads must a man walk down
before you call him a man?
How many seas must the white dove sail
before she sleeps in the sand?
Yes and how many times must the cannonballs fly
before they are forever banned?
The answer, my friend, is blowin' in the winds
The answer is blowin' in the wind.

When this song is used in class, the following steps can be taken:

1. I play and sing the song, once by myself.
2. A general list of vocabulary is presented on the board. We try to construct meaning together. Various dictionaries are used if necessary.
3. Not every single word is defined, only words such as cannon, banned and dove.
4. We sing the song together at least three times.
5. The following week we use the song to introduce the modal "must".

This song seems to hit home to the people from war-torn cultures. The emotional connection to the words and music has a definite effect in helping to construct meaning. The language is natural and yet poetic. It is apropos for Krashen's "language-rich environment" concept. Another factor connected to the "i plus 1" theory involves risk-taking. I have found that students are more willing to negotiate meaning within the circular structure of a song than in simply reading a passage. The music carries you along into the text whether you are ready or not.

Ten Timely Tips

Osman and Wellman (1978) provide "ten timely tips" for using songs in the ESL classroom. This advice goes well with the way I have chosen to use these songs.

1. If you're shy, "can't sing a note," unsure of your musical talents, use recordings! Have students prepare a record selection and present it to the class, having students who play instruments perform for the class. Use a simple rhythm such as a tambourine for accompaniment—or both you and the students can play homemade rhythm instruments, RELAX!
2. Help students build their confidence in their ability to decode the new language. Allow them to use their intuitions when analyzing new song lyrics in terms of vocabulary, pronunciation, inflection and syntax. Interfere only when absolutely necessary.
3. Always introduce a song as a whole. Play or sing it through several times. Encourage students to respond by tapping, clapping, or responding in any way they might enjoy. The natural sequence is to learn a tune before the words, so allow time for this.

4. After the students have a feeling of the entire song, then you may want to break the song down in order to explain lines or words that may be unclear. Whenever possible, examine the lyrics in sentence units.
5. Don't let song practice seem like work. Keep it brief, never tedious. Keep it spontaneous. Never force a student to sing.
6. Try different musical styles—folk, rock, calypso! And important to remember, ask students what they like.
7. Try dividing the group into sections for two-part songs such as question-answer and other dialogue songs. Try using a student leader for each group. This is a good way to take the focus off the teacher.
8. Have students pantomime some of the actions in the songs. This assists less-adept students in their comprehension.
9. Try writing original words to an existing song. Students can do this as an individual writing project, or you may wish to work with the group as a class project. You might also try writing songs of your own.
10. Song are frequently used as a follow-up activity after a new structure has been introduced; however, on occasion, you might also want to try playing or singing a new song without any explanation. This would serve as a good motivation for a lesson which deals with a new structure or vocabulary.

Bob Lake (rear) entertains students in his class.

(These ten items were quoted with permission.)

Another song is used when the class is covering a unit on opposites. This song was adapted by Pete Seeger from the words of King Solomon in Ecclesiastes 3:1-8.

TURN, TURN, TURN

To everything, turn, turn, turn
There is a season, turn, turn, turn
And a time for every purpose under heaven
A time to be born, a time to die
A time to plant, a time to reap
A time to kill, a time to heal
A time to laugh, a time to weep.

A time to build up, a time to break down,
A time to dance, a time to mourn,
A time to cast away stones,
A time to gather stones together.

The structure of the lesson plan I use with this song is similar to the one for *Blowin' in the Wind*. The difference is that when vocabulary is taught from this song, I will write one of the opposite pairs on the board. Then, in a group activity, the students will call out the opposite pair and/or write it on the board. This lesson has worked well with my adult ESL students. They have lived long enough to experience all of the seasons in *Turn, Turn, Turn*, so personal schema considerations are present.

The following list of songs is provided by Osman and Wellman (1978.)

SOME POPULAR SONGS TO USE IN THE CLASSROOMS

***Name of Song*, Album, Singer**	**Selected for:**
Ruby Love, Teaser and the Firecat, Cat Stevens	Contractions
Father and Son, Tea for the Tillerman, Cat Stevens	Order, Present Tense, Simple Commands, Conditionals Present Tense (third person and other)
Suzanne, Colors of the Day, Judy Collins	
I Should Have Known Better, A Hard Day's Night, The Beatles	Modals, Past Tense
If I Fell in Love with You, A Hard Day's Night, The Beatles	Conditionals, "If" Clause and Result
The Fool on the Hill, Magical Mystery Tour, The Beatles	Present Tense, Negatives
A Day in the Life, Sgt. Pepper's Lonely Hearts Club Band, The Beatles	Past Tense
Leaving on a Jet Plane, Album 1700, Peter, Paul and Mary	Present Tense
If I Had a Hammer, Peter, Paul and Mary	"If" Clause and Result, Repetition
Where Have All the Flowers Gone, (No Album) Pete Seeger Tense	"Wh" Questions with Present Perfect
Killing Me Softly with His Song, (No Album) Roberta Flack	Past Tense, Reported Speech, Present Participle

Even though these songs are considered "oldies" now, they have endured in popularity worldwide. Folk music and Beatles material are currently undergoing a renaissance. The tunes are singable and the lyrics understandable.

Music and Whole Brain Learning

The human brain is extremely complex. Individual differences are as varied as humans' visible features. There are general conclusions about the functions of the left and right brain, however, that can be used to help relate music to the language student.

James Asher has based his Total Physical Response method on what he calls "brain switching." He says, "My hypothesis is that no genuine learning can happen until there is a brain switch from the left to the right (Asher 1993)." There must be an image attached to the mental representation of a word in order to retain and use it. Asher presents a strong case with the following bit of research data. "Many language instructions have an illusion that left brain learning strategies are effective. Examples are pronunciation exercises, dialog memorization, pattern drills, and grammar explanations. Only 4% of those who attempt a second language with a left brain 'teaching people to talk approach' (Behaviorist Approach) continue to fluency" (Asher 1993). Even if the figure were multiplied by five, the results of the research are startling.

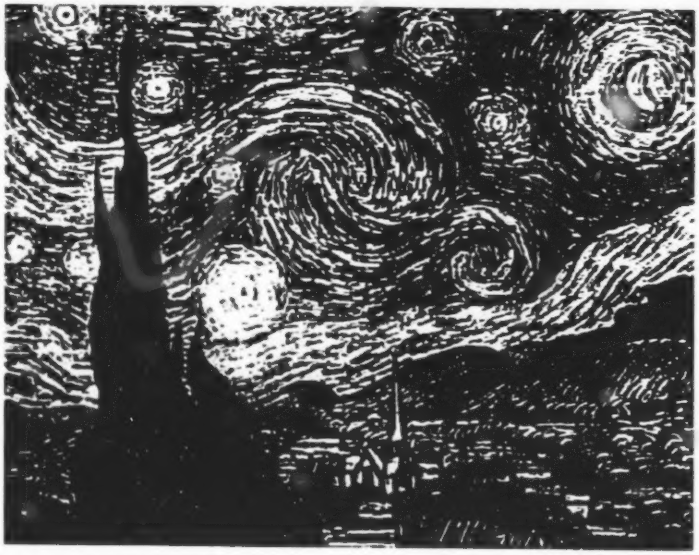
In terms of cultural diversity and learning styles, it's clear that some cultures are more right-brain dominant than Americans are. Some ethnic groups think more in picture than in words. ESL students represent that diversity. According to H.D. Brown (1994, p. 54), some of the features of right-brain dominant personalities are preferences for drawing freedom in expressing emotions, and frequent use of metaphors. Right-brain dominant people respond well to illustrated or symbolic instructions and rely on images in thinking and remembering. Brown describes the left-brain dominant individual as verbally oriented and objective. They rely on language in thinking and remembering and tend to be analytical in their reading. The left-brain learner rarely uses metaphor.

Music with words uses both brain hemispheres. Emotion and language are one in a song. When coupled with visual images, music becomes a very powerful learning tool. Perhaps this is why a television program that dramatizes contemporary songs has been so "successful" as a medium for youth culture. Whether it's a positive or negative message, the input sticks. One of the lessons I used with an advanced ESL student this year involved a painting by Vincent Van Gogh, and a song, "Vincent," by Don McLean, about him. The first verse and chorus are as follows:

VINCENT

Starry, starry night
Paint your palette blue and gray
Look out on a summer's day
With eyes that know the darkness in my soul
Shadows on the hills
Sketch the trees and the daffodils
Catch the breeze and the winter chills
In colors on the snowy linen land

Chorus:
Now I understand
What you tried to say to me
How you suffered for your sanity
How you tried to set them free
They would not listen they did not know
Perhaps they'll listen now



Starry Night by
Vincent Van Gogh.

***The Starry Night*, by Vincent Van Gogh**

1. I have the students look at the painting and describe it in their own English. Color, style, and personal attitude toward the painting are expressed.
2. We talk about Van Gogh style in simple terms.
3. I have them read the words to the entire song'"Vincent" aloud.
4. I let them work with the text for a while by themselves, using the dictionary if they need it.
5. Next we look at the painting and the text of the song together. We connect descriptive words to the painting: starry night, violet haze, china blue, etc.
6. We talk about what it might be like to be "ahead of your time" in something as Van Gogh was and how it feels to be misunderstood.
7. We listen to Don McLean sing "Vincent" on a cassette player in the room.

One comment from a student that I used this lesson with was particularly poignant. She said that you don't need to look up all the unfamiliar words to get the message. She said that if you take the poetry apart too much, it takes away from the beauty of the song. The lesson must have made an impression on her. When she moved to Germany, she gave the classroom a gift. It was a large framed print of *Starry Night*.

Pronunciation and Singing

My career as an ESL teacher started as a volunteer tutor in the ESL department of an Atlanta high school. I was asked by the department head to bring my guitar. There were several levels of English proficiency in the program. We began at level one with a children's song with motions. Strangely enough, they liked the song. Most American teens probably would have sneered at it. Repetition, pronunciation and hand motions combined with a good-humored attitude can be a powerful tool in language learning. We also sang other songs already mentioned in this paper. We met for music time once a week for about 90 minutes.

At the end of the school year the ESL director for the county commented that there was a dramatic improvement in pronunciation that she attributed to the singing exercises.

Similarly, speech therapists are using music to help patients who are recovering from strokes or accidents to recover speaking ability. An innovative researcher, Paul Newham, operates the Voice Movement Therapy Center in London. He sees a strong connection between the pattern of intonation in sentences and music. In fact, he states that "speech without music leads to language without heart (Newham 1993). In other words, the connection between words, feeling, pitch, stress, and accent equates with musical expression. Phoneme production emerges out of this matrix of pitch, emotion, and stress in L1 and L2 acquisition.

Story Songs and Whole Language Learning

Krashen's emphasis on naturalistic whole language input has changed the way English is taught in mainstream classes. For more than twenty years, the emphasis in K-12 language classes has been "learning in context." Stories, articles, and input directed by the students' interest is being utilized successfully. Is the field of ESL instruction using these strategies enough? There is room for a much more eclectic approach that accommodates a diversity of learning styles. This year I decided to try using a story song with two of my advanced ESL adult learners. The song is written and sung by James Taylor. As with all my music curriculum, I try to use word-dominant songs with broad appeal. Folk music or folk-rock seems to describe the genre of all the songs used in this study. The story is called "The Frozen Man." We present the first verse:

THE FROZEN MAN

Last thing I remember is the freezing cold
Water reaching up just to swallow me whole,
Ice in the rigging and the howling wind
Shock to my body as we tumbled in.
My brothers and the others are lost at sea,
I alone am returned to tell thee,
Hidden in ice for a century
To walk the world again.
Lord have mercy on the frozen man.

The technique I used for teaching this combined a critical-thinking approach and group discussion.

1. The two advanced students in the class read the words together.
2. They helped each other with vocabulary, calling on me only if they needed help with a phrase such as "state-of-the-art" or the reference to the hospital nurse as an "angel of mercy."
3. The students listened to the song on tape.
4. Next, we discussed what it might feel like to die in the 19th century and come back to life in 1998 (we discussed this lesson in October 1998). One student was from Pakistan. She said life wouldn't be that different.
5. I then asked them if they would want to be kept alive if they knew they might be a "vegetable" on life support. The word "vegetable," as in brain-dead, was an interesting concept for these ESL students.

This approach worked very well with the two advanced-level students. Using a story to teach a whole concept or idea in English can trigger the connection to speaking and writing whole paragraphs in English.

Music and Memory

The world of advertising uses music to make viewers retain information about a product even to "feel" something about it.""Like a good neighbor, State Farm is there," for example. This jingle plays

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on the emotions and the memory. "The key to storing material in a person's long-term memory is rehearsal" (Rose 1985). Adding rhythm and melody to chunks of language invites rehearsal and transfers words into long-term memory.

One interesting application to music and memory comes from Bruce Chatwin's description of the Australian Aborigines. When the native Australians cross the vast wilderness of the Outback on foot, they use singing maps passed down from there ancestors. The songs describe what land features to look for in this barren setting, which has few trees or other landmarks. Singing helps them remember and soothes the fear of the unknown (Chatwin 1987).

Testimonial

After using music at least once a week for most of the school year, I asked one of the advanced adult ESL students to write down a summary of how the music approach helped her. I changed nothing that she wrote down.

Music

- Helps with pronunciation.
- Helps with understanding the vocabulary out of the context.
- Lets see the beautyness and variety of the English language.
- Lets get more interest at the English language.
- Lets feel success after many repeating of the songs.
- Improves the solidarity feeling of the class.
- Offers the possibility to learn more about the American country (either because of the names in the words or because of the thoughts).
- Furthers the acoustic learning so that the student understands the American people better.
- Helps with grammar.

Conclusion

When I first started to use music in the ESL classroom, it was hard to find teaching materials using this strategy. It was actually good that I couldn't find anything, because I ended up developing my own curriculum. Since then, I am seeing more materials available and more research being done. In 1996, Millie Grenough developed an entire series of lessons called *Sing It* for the ESL classroom. Other methods being used involve karaoke and classroom music-video production. And, of course, Carolyn Graham has used *Jazz Chants* since 1978. Her approach connects the rhythm of language to different points of grammar as well as to specific language functions.

In conclusion, there does seem to be strong evidence supporting the use of music in the ESL and bi-lingual education classrooms. Language and music are closely tied together in brain processing by pitch, rhythm, and syntactical phrasing. Music familiarizes students with these connections and provides a fun and relaxing way to acquire, process, and produce English. The use of music, art, drama, or any creative adaptations for teaching and learning depends on the individual styles of the teacher and student. Each teacher has strategies that work better than others do. As for me, "How can I keep from singing?"

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